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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 117 NOVEMBER 2008

www.mobilebeat.com

THE POWER OF LIGHT

BEYOND THE DANCEFLOOR: CREATING ATMOSPHERE & HOW TO PROPERLY POWER YOUR SETUP

MBLV.09: LIGHTING THE WAY

MARKETING MINI-SEMINAR

7 WAYS TO DIFFERENTIATE
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Lighting Up Your World

Mobile entertainment: To the outside observer, it might seem that this profession would be all about music, fun and games. I'm sure more than one party guest has thought, "Hey, wouldn't it be cool to get paid to party like that DJ does?" And some of you have even made that journey from partying guest to party host. Along the way you've learned the ins and outs of music selection, reading the crowd, emceeing the show and interacting with the audience, and a bunch of other performance skills. But what the world doesn't realize, is that along the way to becoming a working DJ (whether part-time or fully self-employed) you have probably developed many of the qualities of an entrepreneur. You have learned how to take calculated risks, and how to maximize your profit margin, in order to keep your business growing as much as possible. In short, you have become a business owner.

No wonder then is the emphasis of this issue and of a large portion of every *Mobile Beat*. Unlike most other magazines oriented to DJs and other creative performers, *Mobile Beat* always devotes a good amount of space to techniques you can use to make your business better. In this issue, we pull out all the stops.

If you have been toying with the idea of making mobile entertainment your bread and butter, make sure to read thoroughly through two of our features: "Going Full Time at Full Speed" by Michael Edwards, and "When to Quit Your Day Job" (Business Chops™ for Mobile Entertainers) by John Stiernberg. Each of these is a kick-offs to a series, designed to be your companion on the journey to full time entertainment income.

Other pieces provide ideas for expanding your perspective, especially if you've been at the game for a while and are feeling the need to branch out, or simply need to make more dough.

Taking the business connection a bit further, we also discuss a variety of ways to serve other larger businesses in the realm of corporate events. This is an area that is ripe for harvest, if you understand how to work it.

And you may have noticed that this issue is a bit heftier than usual. That's because inside you'll find our first-ever show preview section, dedicated to the upcoming Mobile Beat DJ Show & Conference in Las Vegas (February 12-14, 2008). Starting on page 25, we have gathered up all the information we have to date on what will be happening at MBLV08, and put it together for your convenience—to help you make an informed decision about investing in the trip. Yes, I said "investing." If you are serious about the business of entertaining, then MBLV08 is truly an investment in your future, one that is guaranteed a lot more certainly than stocks or bonds to benefit you for the long haul.

— Dan Walsh, Editor in Chief

NOVEMBER 2008 **MOBILE BEAT** I S S U E N o . 1 1 7

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Start.ProDJ.Com Remodeled; MobileBeat.Com Expands Features!

The industry-leading DJ web portal, Start.ProDJ.Com, has received the third major remodeling in its long history. Underneath its slick new look, a conversion to an entirely new platform for the site means tons of additional customizability and expanded tie-ins with other portions of the ProDJ.Com network. A new live chat system has been integrated into the site, making the heart of the ProDJ community beat even more efficiently.

The look is a variation on the makeover that MobileBeat.Com received earlier in the summer, designed to pull the feel of the sites closer together.

"Ever since the purchase of Mobile Beat by ProDJ Publishing, we have wanted to tie the two sites more closely together, and this is what it finally needed," explains Ryan Burger, owner/

publisher of the ProDJ Publishing network. "The vibe from the ProDJ community is 99% positive, if not 100%. And the community is what drives this site!"

MobileBeat.com has received several new features, including Share This links that allow you to tie what you see at MobileBeat.Com to sites such as FaceBook, MySpace, Digg, and a variety of other bookmark and social networking services. An exciting extension of the newsfeed idea is now available for busy DJs. All articles on MobileBeat.com can now be downloaded and read to you. Perfect for listening when doing other things, driving to gigs or just casually web surfing.

Check out these sites at <http://start.prodj.com> and <http://www.mobilebeat.com>.

ProDJ Publishing Provides Breakthrough

ProDJ Publishing has announced the publication of Instant Sales Letters for Disc Jockeys Volumes 1 and 2. These ready-to-use, killer sales letters and e-mail campaigns were written by Tom Quiner, President of Breakthrough Marketing, Inc. (www.BreakthroughBrochures.com) For over 20 years, Quiner has specialized in developing marketing campaigns for DJ companies in all 50 states and Canada.

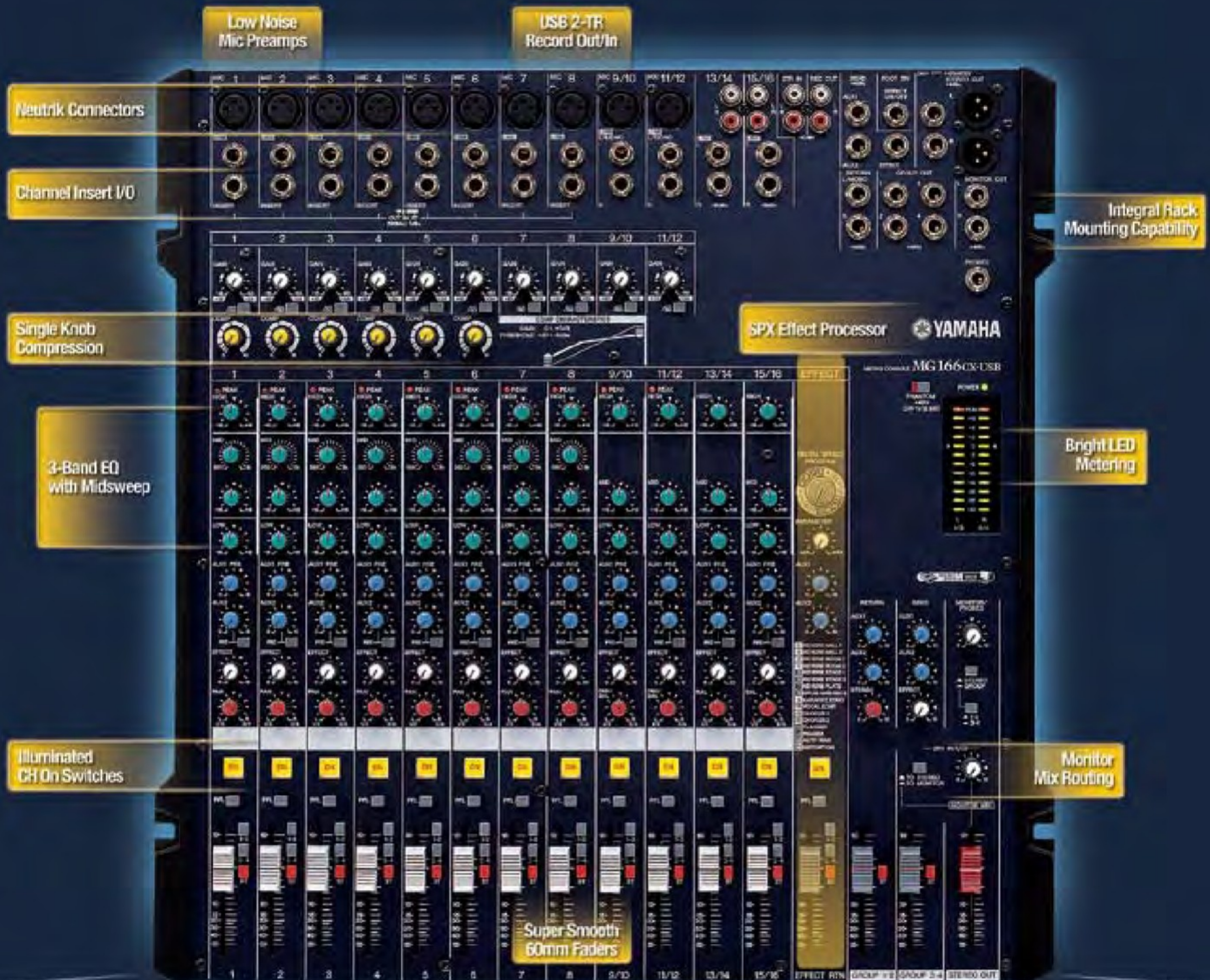
These collections provide DJs with a fast, easy way to market their services. The idea is "Why reinvent the wheel when the industry's premier copywriter has already done the work for you?" The letters also help entertainers learn how to talk to brides, executives, school principals and mitzvah moms in their e-mails, website, and print marketing.

Each collection is compiled on CD-ROM and is packed with over easily adaptable 40 letters. Letters are saved as Microsoft Word files as well as pdf files. Each volume sells for \$29.95 each, or both together for \$50. Visit ProDJPublishing to order.

JUICE CONTINUES ON PAGE 76



It's All In The Details



Yamaha's ten new MG-Series mixer models provide excellent audio performance and a varied combination of valuable features, many of which are highlighted here on our fully-loaded MG166cx-usb.* No matter your application, there's an MG configuration just right for you. Even better yet, all this "no compromise" quality comes at prices anyone can afford, ranging from \$99 to \$649.** So, if you're as detail oriented as we are, visit our website to check out the line and your favorite Yamaha Live Sound dealer for a hands on examination.



*USB models also come with Cubase AI4 recording software

**Estimated street price

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We've Got Gear

Looking for more info on the latest and greatest gear? At www.mobilebeat.com, we feature the most up-to-the-minute news on new products, right on the front page. You can also go to our **Online Gear Guide and Mall** at <http://mall.prodj.com> to check out tons of products. An reminder, if you are a Mobile Beat subscriber, the next issue you will see after this one is the yearly Gear Book. This time around, we'll feature select products from each category and helpful new Buying Guides to aid you in your gear purchases.



American DJ Paints Rainbows

American DJ has taken LED technology out of the red-green-blue groove--and into the future--with the introduction of three new DJ/club effects that can produce a full rainbow's worth of bright beams. The company's new **Tri Pearl LED**, **Tri Phase**, and **Saturn Tri LED System** feature advanced-design LEDs, with each individual lamp capable of producing seven colors: yellow, purple, cyan, red, green, blue and white.

The secret behind this array of colors is American DJ's exclusive new Tri-Color LED Technology. Each of the effects' LED lamps is actually comprised of three different-color 1W LEDs, a red, green and blue. This revolutionary 3-in-1

design allows color-mixing to be done inside each individual lamp, creating a whole spectrum of color possibilities, unlike traditional LED effects that mix single-color lamps to create a more limited number of colors. Tri-Color Technology results in a more vibrant, evenly mixed color.

American DJ is introducing this new technology in three mobile LED moonflower effects. The Tri Pearl LED is extremely compact and lightweight (9" x 11.75" x 8", 3 lbs.), with a single 3W Tri-Color RGB LED. The Tri Phase features five hexagonal-shaped lenses that produce 57 beams of fully saturated across a widebeam angle of 65 degrees. 1.8-degree stepper motors provide quick, accurate movements or slow, fluid changes. It measures 7.25" x 12" x 13" and weighs 4 lbs. The Saturn Tri LED System is a "show in a box" that includes 4 x Saturn Tri LED fixtures, a universal UC-3 controller and 3 x 3-pin XLR linking cables.

All three Tri-Color units are DMX-512 compatible (3 or 4-ch) and can also run in stand-alone, sound-active mode. Like all LED effects, they run cool, with no duty cycles. They feature 50,000-hour long-life lamps. www.americandj.com

Stanton Unveils Innovative Control

DaScratch®, a.k.a. the **SCS.3d**, is the latest innovation in the **Stanton SC System** control surface line. **Stanton's StanTouch**® technology allows you to use traditional DJ-style motions and gestures on a touch-pad surface to take full control over music and software applications such as Traktor DJ Studio™, Traktor Scratch™, Ableton Live™, Serato Scratch Live™, or any other MIDI compatible software. The unit uses a USB connection for easy plug & play control of your software; it is class-compliant with Windows XP, Vista and Mac OSX to ensure that drivers are never needed.

It is also bus-powered, so no external power or batteries need to be used.

DaScratch's layout and portability provide DJs with an unmatched level of performance and control. The StanTouch interface can be used for scratching, scrubbing, and navigating through digital audio. The tactile buttons, triggers, and virtual faders can also control samples, pitch, effects, cue and loop points, and other mappable functions. Multiple finger touches can even prompt quick kills on EQ's or transform effects on volume.

DaScratch's compact and sleek profile makes it a space-friendly addition to any existing DJ gear setup, or it can stand on its own as a complete controller solution. Minimal moving parts ensure durability from gig to gig. Stanton's Magnect® connection system allows multiple DaScratch units to securely snap together, creating a larger control surface with more performance options. DaRouter® software gives DaScratch a little brain of its own, allowing customized support for a variety of applications. A complete list of supported current applications. A preset library is also available on the Stanton website to ensure tight integration with individual software applications. www.stantondj.com



IT'S HOT CONTINUES ON PAGE 66

PRODIGY

Professional Dual CD-MP3 Player / 4-Channel VCA Mixer

The **PRODIGY** was designed to revolutionize the DJ industry. We knew we created something special and were excited by the overwhelming success that followed - including over 10,000 units sold and numerous award nominations. Since its introduction in 2007, our customers have been asking us for a more cost effective, yet professional system to serve the working DJ, who does not need all of the advanced features. We listened!



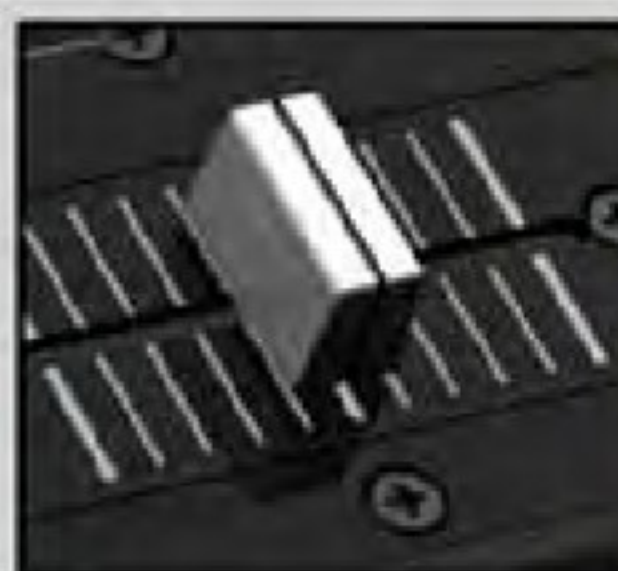
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We don't.



This is the ProdigyFX workstation that revolutionized the DJ industry.

Introducing the **PRODIGY** - a streamlined, affordable solution for the working DJ. We removed a few features such as the digital effects, mic reverb and the flight case but most importantly - still present is the incredibly versatile 4-channel VCA mixer, touch sensitive (not pressure sensitive) jog wheels, fader start, IPR, seamless loop, master tempo, 2 mic inputs, effects loop, full MP3 capabilities, independent CD direct outputs for use with **SERATO** and **TORQ** and cross-fader curve control to name just a few of the units impressive features. Also gone is 33% of the price tag!

B-52



*Serato and Torq are trademarks of their respective owners.

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Scratching, Singing, Connecting

NUMARK NS7 CONTROLLER SCRATCHES SERATO'S ITCH

At the recent PLASA trade show in London, Numark announced NS7, a result of its strategic partnership with software developer Serato. Numark and Serato have jointly developed NS7 with the aim of delivering an unprecedented level of DJ software and hardware-controller integration—essentially a completely new DJ experience.

Numark and Serato developed NS7 to be the premier hardware controller for Serato's ITCH software. All controls are pre-mapped for ITCH, and both NS7 and ITCH are fully compatible with crates, loops, and cue points from Serato's award-winning Scratch LIVE software. DJs who already use Scratch LIVE can use NS7 with their existing Scratch LIVE software, or upgrade to the included Serato ITCH program. NS7 is also compatible most other MIDI DJ software applications.

NS7 features two seven-inch motorized, adjustable-torque, aluminum turntable platter controls, complete with vinyl, slipmats and 45-RPM adapters. Separating the two turntable decks is a premium DJ mixer with: a replaceable, digital VCA crossfader and line faders; firm, rubberized knobs; rugged switches and buttons; Strip Search (patent pending) virtual-needle drop controls; and a host of other innovative features.

Numark and Serato promise that DJs will not only be impressed by NS7's feel, but also its

precision control. The companies developed a communication protocol for communication between NS7 and the computer that sends MIDI data over a single USB cable at more than twice the standard speed. The result is extremely high-resolution control with full MIDI compliance.

NS7 also contains a high-quality, 24-bit digital audio interface with mic/line input and headphone and system outputs. A single USB cable carries all audio and control data between NS7 and the computer for simplicity of system configuration and minimal setup time.

Mobile DJs will find NS7's heavy gauge metal housing attractive, while the inner components have all been designed for durability on stage and reliability under the punishing conditions of the road.

"We were very excited to work with Serato on the development of NS7," said Jack O'Donnell, Numark President and CEO. "Together, NS7 and ITCH create an authentic vinyl-scratch experience." - www.numark.com / www.serato.com

FIRST-EVER COMPUTER GAME ON A KARAOKE DISC

AUDIOstream™, the producer of All Star Karaoke™ and a leading manufacturer of karaoke products has unveiled Karaoke Edge™, a new karaoke game. This multi-function hybrid karaoke disc, exclusively from All Star Karaoke, has more features than ever before. Hybrid functionality allows consumers to use their computers as karaoke machines and to import songs into Windows Media Player.

Karaoke Edge adds another dimension to singing karaoke. It not only shows when to sing the words, but also shows how high or low to sing. Using advanced pitch-detection, the game scores the performance based on how "in tune" the user's vocals are to the music. A low score means the user needs to practice; a high score

means they should hit the stage. The software also automatically saves the scores of each individual user, so numerous users can challenge each other for the highest score.

"We are so excited about the release of Karaoke Edge," says Doug Vogt, CEO of AUDIOstream. "...we are projecting that the introduction of the game will revolutionize karaoke as we know it."

AUDIOstream, headquartered in Hilliard, Ohio has been a trusted brand and industry leader for over 10 years, producing a variety of karaoke discs, karaoke players, microphones and accessories for use in consumer and professional markets. - www.all-star-karaoke.com

A KEY TO SOUND CONNECTION

New from iKey, the iConnex Portable USB Sound Card helps DJs add a high-quality audio input/output to a laptop or other computer (PC or Mac) with very little effort. This compact, USB bus-powered sound card, along with your favorite recording or DJ software, gives you the flexibility and convenience to add extra outputs for cueing and mixing, as well as a phono/turntable input for transferring your old vinyl, tape or CD collection



in one easy step. Plug & play functionality eliminates the need to install drivers. And the unit's 16-bit/48kHz AD/DA converter provides pristine sound production, while taking the audio burden off of your computer's processor. With a built-in pre-amp, ground connection for turntables, a free USB cable, and a bundled Audacity® Recording Software CD, the iConnex package is ready to go, out of the box.

www.ikeyaudio.com MB

Hercules Shows Its Muscle

DJ Console RMX dons a full metal jacket

By Marti Debergi

What has always bothered me about outboard digital DJ controllers was the uncertainty of transportation due to, shall we say, not-fit-for-transport units. With the new DJ Console RMX, Hercules has packaged the unit in durable metal casing and even included a handy carrying case to make sure your unit makes it to the show in one piece.

The DJ Console RMX truly takes the brand slogan of “digital core, analog roots” to heart. In short, what this controller does is make the process of DJing on a computer easier. In other words, RMX adds the flexibility and controllability of analog DJing to the digital world.

LOOKING AT THE CONSOLE

As for features, this controller is chock full of them, thanks to the hard work of the designers at Hercules. It is always nice to work with something specifically designed for DJing and not just a professional audio piece that *could* be used for DJing, as has often been the case during the initial digital DJ hardware revolution. And as pumped-up with digital feature-power as this piece is, using it was still very straightforward.

For notable starters, the interface is very comfortable to use, with no less than six faders for extreme controllability: one crossfader, two pitch faders, and three volume faders (decks A and B, and master volume). Tone is also highly controllable with separate knobs for treble, mid, and bass on each of the units two “decks.” (Virtual DJ is the software bundled with the controller.) Also, each one of those three parameters comes with its own kill button, which is handy when beat-mixing.

Hercules outfitted the RMX with controllable microphone inputs and also a master output, making the RMX all that is needed in between your computer and amplifier or powered speaker. In all, there are four audio inputs and four audio

outputs—making the unit very easy to integrate into an existing rig.

Other notable and impressive functions of this controller include the cursor buttons (up, down, left, and right) and the six effects buttons that each deck comes equipped with. Used for loop in/out, flanger, beat grid, flipping double, and reverse functions, they give the user quite a bit more outboard control than most controllers.

MY SPIN

I think the DJ Console RMX is a very well put together piece and certainly served me well at my shows. It allowed me to not use a mouse while mixing, which made me happy. The metal casing and the included carrying case made for easy transport and peace of mind, knowing that I am notoriously hard on equipment sent for reviews.

Another feature that was very simple but helped me out quite a bit was the LED-lighted buttons that adorn the RMX. I found it very easy

to see my way around the console, day or night, and even made mixing during distractions easier. Once I figured out the layout and it became second nature, the unit seemed to fit naturally into my rig—which also includes a laptop and multimedia entertainment player.

There is always an uncertainty with the functionality of a hardware piece that controls a software piece. The provided version of Virtual DJ was very well integrated with the unit, and the controls were very accurate and without any lag. It was as if the unit knew its true function was to act as a more user-friendly version of the controls on the screen.

All in all, the latest DJ Console from Hercules demonstrates the company’s increasing strength in the realm of digital controllers. The DJ Console RMX is sure to capture and hold the attention of many who are making the transition to hardware control for their software.

www.hercules.com **MB**



Heading into the Holidays

Suggestions for rocking around the Christmas tree

By Jay Maxwell

The holiday season is upon us: that festive five-week period from Thanksgiving through New Year's Eve, when we can hope our booking calendars will be filled almost every day with various events. The true meaning of Christmas, of course, is the celebration of the birth of Jesus Christ. However, most of the events you will book will be billed as holiday parties, to be inclusive of other winter holidays, especially Hanukkah, the Jewish "festival of lights." To be culturally sensitive, we recommend that you ask your client how they will be referring to the event.

LET IT SNOW

For many people, it's not Christmas without snow. I grew up in South Georgia, so I only dreamed of a white Christmas. Many people's vision of Christmas is one that will include a tree or a cozy fire in the fireplace. Decorations, lights, family visits, presents wrapped in pretty paper, and a reindeer named Rudolph are other holiday staples. As for the music played at these events, however, there won't be that much difference regardless of how you celebrate the holidays. Music is one element of the season of celebration that is fairly universal and serves to unite people. Christmas music, however, usually does not lend itself to getting people out on the dance floor. Instead, most of the music is great for singing and listening to while opening gifts or enjoying a feast.

At a party, holiday music can be mixed in at various times to set the mood. If it's a Christmas party you're doing, you'll never have a shortage of music to play. There are almost as many different types of Christmas songs there are styles of music. Each category—rock & roll, vocalists, R&B, Latin, classical, jazz and of course Christian (just to name a few)—covers the standard songs like



RANK	SONG	RECORDING ARTIST
1	WINTER WONDERLAND	EURYTHMICS
2	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)	NAT "KING" COLE
3	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	THE PRETENDERS
4	SANTA CLAUS IS COMING TO TOWN	BRUCE SPRINGSTEEN
5	WHITE CHRISTMAS	BING CROSBY
6	LET IT SNOW! LET IT SNOW! LET IT SNOW!	AARON NEVILLE
7	JINGLE BELL ROCK	BOBBY HELMS
8	SLEIGH RIDE	THE RONETTES
9	LITTLE DRUMMER BOY	THE HARRY SIMEONE CHORALE & ORCHESTRA
10	RUDOLPH THE RED NOSED REINDEER	GENE AUTRY
11	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS
12	I'LL BE HOME FOR CHRISTMAS	AMY GRANT
13	SILVER BELLS	KENNY G
14	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE
15	FELIZ NAVIDAD	JOSÉ FELICIANO
16	FROSTY THE SNOWMAN	THE RONETTES
17	A HOLLY JOLLY CHRISTMAS	BURL IVES
18	BLUE CHRISTMAS	ELVIS PRESLEY
19	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	JOHNNY MATHIS
20	I SAW MOMMY KISSING SANTA CLAUS	JOHN MELLENCAMP
21	HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE)	ELVIS PRESLEY
22	(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS	PERRY COMO
23	CAROL OF THE BELLS	DAVID FOSTER (INSTRUMENTAL)
24	DO THEY KNOW IT'S CHRISTMAS? (FEED THE WORLD)	BAND AID
25	WONDERFUL CHRISTMASTIME	PAUL MCCARTNEY

Editor's Note: This list was compiled in 2007 by ASCAP (American Society of Composers, Authors and Publishers) based on song performance data from the previous five years. Every November (but too late for this issue) the organization updates the list and issues a press release that includes both the list and other interesting facts about the songs. Go to www.ascap.com to see the latest configuration of these top holiday hits.

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"White Christmas" and "Silent Night." The Christmas genre also spans the serious ("Please Come Home for Christmas" and "Away in a Manger"), to the silly ("Grandma Got Run Over by a Reindeer" and "The Chipmunk Song"). Kids of all ages like "Rudolph the Red-Nosed Reindeer" and "Frosty the Snowman," while "God Rest Ye Merry Gentlemen" and "We Three Kings," are truly appreciated only by an adult audience.

Some great suggestions for building your holiday music library include a couple of "Best of Christmas" CDs: *Billboard Greatest Christmas Hits: 1935-1954* and *Billboard Greatest Christmas Hits: 1955-Present*. On the instrumental side, two of Kenny G's holiday collections, *Miracles* and *Faith*, provide good examples of smooth jazz to help set the mood during cocktails. For more upbeat fare, any of Mannheim Steamroller's Christmas albums will fit the bill. Check out this month's list for a tasty selection of musical holiday treats.

Most Christmas music is great for singing and listening to while opening gifts or enjoying a feast.

or flashing—only the decorations should be green, not the faces of your audience!) Door prizes are often given throughout the evening. You will probably be called on to assist in some way, perhaps pulling names or numbers from a hat. You may also be asked to loan your microphone to the group's MC, or even act as the MC for the event.

Most companies that give an annual holiday party have learned that one way

to keep everyone at the party all evening is to stretch out the gift giving. Just before you switch from holiday music to dance music, the boss usually gives a speech, often handing out awards and/or year-end bonuses. Finally, the dance phase begins. The listed songs are great to blend in during the night to keep the seasonal flavor. Many of them are holiday traditions in their own right, and have proven themselves worthy to be played when someone tells you, "Play Something We Can Dance To!" **ME**

PARTY MIX

A typical company party usually begins with a social hour when the majority of the music should be holiday songs, as guests arrive and mingle. During dinner, the music should be at a low, pleasant volume, with a mix of two holiday tunes to every one contemporary song. If you have a light show, the lights should either be turned off or at least toned down. (No spinning, strobing

Mobile Beat's resident musicologist since 1992 (in every issue since #11), Jay Maxwell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



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Color Your Business



The “green” theme continues: more ways DJs can banish waste

By Jim Weisz

Over the last few years the concept of being “green” has really taken off. Not only are individuals trying to be more conscious about the amount of waste they produce but businesses are also jumping on the environmentally conscious bandwagon.

There are numerous ways for small businesses to be greener. Some of the things you need to do might take a little longer or might cost a little more, but in the end, you’re helping by making your DJ business friendlier to the environment. Even better for your bottom line, there may be some things that actually save you money and time by being conscientious about your greenness.

USING ENERGY STAR-APPROVED PRODUCTS

One way you can be greener is by using Energy Star appliances. Whether you work from home or have a separate office, you can try to use as many of these efficient appliances as possible. The goal of Energy Star appliances is to use less energy and other consumables—which will in turn save you money on utility bills.

A great example might be sitting in the room you’re in right now. According to *Consumer Reports*, a small dorm-size refrigerator (capacity of two cubic feet) consumes about 280 kilowatt-hours per year, compared with roughly 390 kWh for an energy-efficient 18-cubic-foot top-freezer refrigerator. That means the mini-fridge

holds *one tenth* the amount of the larger fridge, though it uses almost 72 percent of the energy of the larger fridge. So, if you work at home and maybe have a mini-fridge in your office to save trips from going back and forth to the kitchen now’s the time to get rid of it and make a habit of taking a walk to the kitchen for a break.

(For more info on the Energy Star program, go to www.energystar.gov.)

GOING PAPERLESS

Paper is probably the biggest item wasted by small businesses like ours. Over the last few years I’ve become about as close as I can come to being paperless. When someone contacts me through my website their information comes in through e-mail. I will then call or e-mail them back to discuss their event. If they choose to book with me, I send them an e-mail with a PDF of the contract. They can then either print and mail it back to me or they can sign, scan and e-mail it back to me. I’ve even had some clients use their Adobe Acrobat software to digitally sign and e-mail it back to me. (You may want to consult with your lawyer before allowing your clients to digitally sign).

As far as payment is concerned, some clients still pay by check but most pay online with a credit card. For the clients who pay online, they’ve saved an envelope, a check and postage by booking me as their DJ. Whether they send a check or pay online I’ve also saved money too: I no longer have to mail anything to them since I scan and e-mail an executed contract back to them.

The most popular way I receive contracts back is via fax. My faxes come in through a fax server via e-mail. Meaning I don’t have a physical fax machine nor do I have

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paper printing every time a fax comes in. When a faxed contract comes in, I do print one copy, sign it, scan it and e-mail it back to the client. Then I save that copy in my files and bring that with me to the event.

A big waste of paper is printing e-mails. I know some people who print any e-mail they think is important or as a reminder for something. Instead of printing that e-mail, if you need a reminder, use your Outlook calendar or other personal info manager, or if it's something important keep a pad of paper by your desk and jot down whatever it is that's so important. That way, you can write many things on one piece of paper vs. printing an entire piece of paper for one thing.

DIGGING DEEPER: UTILIZING ONLINE TOOLS

I remember when I first started DJing about 10 years ago I printed all kinds of things to send to clients and potential clients. I would mail a packet with various printouts, testimonials, song suggestions, and other flyers—most of which were probably never looked at and went in the garbage.

Something else I did back then that makes me cringe when I look back on it now was printing out my song database. About once a month I would print my music book and put it in a binder. I did try to conserve paper by using a 10-point font, tiny margins and both sides of every page. However, I was still printing 100 pages every time I printed a new list. In one year I was wasting over 1,200 pieces of paper! Not only that, but if a wedding client asked for a copy to help in picking music, I'd print one and mail it or give it to them at the meeting. *That means I was wasting at least 28,800 pieces of paper a year just to print one copy of my music library for myself and one for a client—that's a lot of paper to waste just for a list of music!*

In addition to printing my music library and giving it to clients I would also give them a planning form to fill out with the details of their wedding. Many times they would lose it and I would have to send them another copy. It was also a pain a lot of the time getting the planner back far enough in advance before the wedding, not to mention trying to read the handwriting and decipher what they were trying to tell me between the scratch outs and mistakes.

Fast forward to just a few years ago when I started using online tools to run my DJ business. When I first started using DJ Intelligence and DJ Webmin there weren't many people running their business online. Nowadays it has pretty much become the standard and now we're moving to web-based applications for just about everything, including word processing and creating spreadsheets.

I started using online tools to run my business mainly because it made a lot of sense for me, as I was working a part-time job and going to college. So there were times I would be at three different computers during the day—at home, work and school. By using web-based tools, I was able to access my DJ business information from anywhere. Before using online tools, I would make floppy disks and later CD-Rs with my most important files and carry them around.

Not only was running my business online more convenient for me, but it was also friendlier to the environment. I was no longer tossing floppy disks when they became obsolete or making a new CD-R with my most current files every week. I also stopped printing my music library list to give to clients. Instead they would go to my website and interactively search for their music and build a request list. In addition, I moved all of my planning to the Internet, so a bride and groom would go to my website to fill out my planning forms.

The first couple years I was DJing I had a printout of a calendar that I would write my bookings on. Now I use DJ Webmin and all of that information is stored online. When I was using the old-fashioned calendar I had to carry that around with me everywhere. Now I can access my DJ event calendar anytime, anywhere. I save paper and it's a lot more convenient for me.

Using online tools has even saved me once or twice. A situation that comes to mind is a time when I left a bride's request list at home. Fortunately, the venue had a wireless network, so I was able to jump online, log into my DJ Intelligence account and save a copy of the music list to my hard drive. Crisis averted—all due to the fact that I was using a service that allowed me to access all of my clients' booking information from any computer with Internet access.

computer with Internet access.

**THERE WERE TIMES
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DOING YOUR PART: A WIN-WIN SITUATION

It's not always easy to do something that is better for the environment, but these days, many green alternatives may actually save you time and money as well as being kinder to the planet. I've seen a lot of businesses recently advertising that they're "green companies." I have no idea to what extent they go, as far as being environmentally friendly, but I don't doubt that promoting your business as green can be a good marketing tool. Will a bride pick you because you use rechargeable batteries instead of regular batteries? Probably not. But will a client pick you because they can pay online, plan their event online and save some paper while doing so? It just might happen. Being more environmentally conscious could truly be a good thing for your DJ business. **MB**

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(((**MBLV.09 PREVIEW SECTION**)))

Music Legends to Electrify MBLV.09

The Opening Night Party of the 2009 Mobile Beat Las Vegas at the Riviera Hotel, Tuesday February 17, promises a double bill of entertainment excitement!

Neither performer is a stranger to the mobile entertainer. Just ask any DJ to identify the most famous Otis ever...he's Otis-My-Man...he's Otis Day—the lead singer from the band Otis Day and the Knights, featured in the classic movie *Animal House*. His classic hit "Shout!" has remained a fixture on the Mobile Top 200 since the beginning. And with a special performance, Otis Day and the Knights are bringing their *Animal House* 30th Anniversary Tour to the Mobile Beat Las Vegas 2009 DJ Show and Conference!

Released in 1978, *Animal House* became one of the top 50 grossing movies of all time. DeWayne Jessie was part of Universal Studios' stable of character actors when he was offered the role of Otis Day in the movie. Although it lasted just two scenes, Jesse's role was among the most memorable and the band's version of "Shout!" went on to immortalize Jesse and the band.

Following the appearance of Otis, VJs from around the US will keep the party going, ushering in a late night appearance by Rob Van Winkle, better known as Vanilla Ice. Vanilla Ice exploded on the pop music scene in 1990 with his CD *To The Extreme*, selling over 17 million copies. His single "Ice Ice Baby" has weathered well over the last 15 years and is a pop classic still played by mobile DJs thousands of times every weekend.

Rob has recently been seen by TV audiences in VH1's *Behind the Music* and *The Remaking of Vanilla Ice*, Fox's *Celebrity Boxing*, *Hollywood Squares*, WB reality TV show *The Surreal Life*, and many others. **MB**

Otis, My Man!

A little bit louder now: Otis Day makes the party happen



OTIS DAY

It's not often that a small part of a movie goes on to have a life of its own long after the film has left theaters. But in the case of National Lampoon's *Animal House*, the 1978 comedy classic about college fraternity craziness, the impact has gone far beyond the one-liners everyone remembers. ("Food fight!" "Toga! Toga!") For at least one actor, the movie was a truly life-altering experience. DeWayne Jessie played the role of band leader Otis Day—and ended up actually becoming the lead singer of a party band based on the movie.

As a real-life, touring rock & soul band, Otis Day & The Knights enjoyed smashing success immediately following the movie's release (260 con-

certs in that first tour, most sold out), and has gone on to maintain a reputation as the "The #1 Party Band in America." Otis is the driving force.

"The response never changes," says the singer/actor. (He is "Otis for life," although the electric bill still says DeWayne.) "People who saw the movie when they were teenagers bring their kids...we have a bunch of different generations at our shows!" In case you're wondering (and I know you are): Yes, people still wear togas to the band's gigs and go insane to the sound of "Shout!"

So, what does Otis think of playing for a room full of DJs?

"Well, they'll just have to be regular people for the night." In other words, he is ready to provide a full-on, electrifying party for the people who usually play the hosting role.

This performer's ability to front a high-energy band and conjure up a party atmosphere at every show has its origins in a childhood immersed in both music and acting. It's well known that Otis patterned the original R&B singer role after his brother Obie Jessie (a.k.a. Young Jessie), a successful doo wop singer and songwriter during the '50s and '60s, and later a jazz musician. But his musical roots go deeper. "My family was musically inclined," says Otis. "My mom played piano and my aunt also was very into music at church and other places."

However, rather than follow the musical path initially into performing, Otis followed his own beat: "I always wanted to be an actor. I just knew it deep inside, that's what I was supposed to do." He made his film debut in the 1970 feature *Halls of Anger*, and went on to appear in numerous film and TV roles throughout the '70s. He's never stopped acting; but the role of Otis

Day has definitely provided a singular opportunity for the performer during the 30 years since *Animal House*.

His dual-faceted background gives him a unique perspective on performing with the party in mind. While making the transition from acting the role of band leader to actually living it gig after gig took some work, Otis was able to apply his acting skills to get the job done.

"It's just a matter of putting on a costume and putting on a character. When I get ready to go out on stage, I'm just becoming Otis Day. And then we just throw down for the whole night!"

Mobile DJs who come to MBLV09 will certainly learn a thing or two about "throwing down" at the Otis Day & The Knights show. Otis is known for leaving it all on the stage, giving all the energy he can muster to the audience, every time he plays. With that in mind, it shouldn't be a surprise to hear his response to the question of what advice he would give to aspiring party performers: "Get some rest!"

Explaining further, Otis says, "It's really pretty simple. You have to make sure you're ready, physically and mentally, to give it all to the people who come to your show." Coming from a 30-year veteran of the party patrol, this simple prescription is certainly worth taking. **MB**

Ice Rocks

From rap to rock, Vanilla Ice promises to bring down the house with a high-energy entertainment avalanche

We sat down with Rob Van Winkle, a.k.a. Vanilla Ice to find out about his musical journey to this point in time, and especially what he's going to be doing at the Mobile Beat show coming up in Las Vegas, February 2009.

MOBILE BEAT: Rob, tell us how you have moved musically, through the years. How did you get from point A to point B—then to now?

VANILLA ICE: Well, I wrote "Ice Ice Baby" when I was 16. Before that, I got into music basically by growing up to different music than white kids would grow up to. I got real interested in the funk, Roger Troutman of Zapp, to be specific; groups like Parliament/Funkadelic, Earth, Wind & Fire, Rick James. And then the movies came out, *Break Beat* and *Beach Street*. I was heavily influenced by all of that whole movement, and used to have a mirror in my room, and I used to look in the mirror and basically practice dance moves and stuff.

We would go out to these underage high school keg parties and I would battle kids from other schools and stuff like that, sharpen my skills up; go home during the week, practice some rhymes with different stuff. I was so into it. I would just eat it, sleep it, drink it.

MB: So how did you first break into recording and doing professional gigs?

VI: Everything in the beginning was all me, the songs, "Funky Music," "Ninja Rap," all these songs. I landed a small record deal before anybody really knew of me, other than my neighborhood, out of Atlantic called Ichiban Records. For three years I was the opening act for the opening act for the opening act for the opener. I would get in where I fit in and basically, anywhere, anytime that I could do my thing, I would try to shine. And it paid off. I landed this record deal and sold 48,000 copies.

After that—that was about three years—I went on the Stop The Violence tour with Ice-T, Stetsasonic, EPMD, Sir Mix-A-Lot. So that was a big deal. Ice-T pretty much allowed me

to open up for that show, which was huge for me at the time. One thing led to another, we sold 48,000 copies, and then EMI picked up my contract and bought out my contract from Ichiban Records. Pretty much everybody knows the story from there. The record went number one first, and then we put a video out. I think everybody thought I was black, because rap music was so black at the time. It's a good compliment that the song was number one before anybody knew what color I was, so that didn't have anything to really do with it.

We were selling a million records a week pretty much, and the impact still today just amazes me. I could never predict that or expect that. It kind of took on a life of its own, and it was amazing. I think at the time, the most sold records was like Run DMC, and they went gold, and that was huge for rap music. Here's my record, crossing over for the first time ever to a pop station for a rap song, which I never expected, and it just blew up beyond anything anybody could ever expect and the impact was amazing. I'm still amazed by it today.

MB: Well, all the mobile DJs I know, myself included, we can still pop in "Ice Ice Baby," or "Play That Funky Music," at a high school dance, and they'll go crazy.

VI: Yeah, the song is very universal. It's amazing that it's stood the test of time because a lot of songs during that time people have forgotten about. This one they haven't. It's a part of their life and I think it's tattooed to their memory forever. People are going to be like 80 years old...they're going to remember it forever because it reminds them of the clothes they were wearing, who they were dating, what car they were driving in high school

And they had the big subwoofers in the back of the car. It was right in that time when systems came out in cars where people were having bass and CDs had just came out. It was a good time, you know? People were dancing, the economy was great...

MB: You moved from rap into rock into all kinds of different stuff. Did you just kind of flow through these things as different things happened in your life? Explain that a little bit more.

VI: I guess. I didn't have a plan or anything. [Something drew] me to the sound of the funk...Roger Troutman—he influenced me in a big way. The guy was doing a guitar solo on stage, he had this girl up there...and all of a sudden the lights went out and there was this explosion and everybody thought that they blew a breaker in the building or the electric went out or something. And bam, all the lights come on and the stage was empty, and you're like, what the hell just happened? And then here he is in the back of the crowd standing up like a magic trick, and a spotlight on him doing a guitar solo. It was amazing.

...I grew up watching Turbo and Ozone, the movie *Break Beat* and *Beat Street* and all the boogie stuff. It was big, man. And

then *Egyptian Lover* came out and I started breakdancing. That's pretty much what influenced me.

MB: How did transition into the harder guitar/bass-driven rock side of things?

VI: I met Ross Robinson, who produced Korn, Limp Bizkit, the Deftones, Slipknot. He's a huge producer and great, great, great friend of mine. I basically feel like I owe him my life because the guy saved my life. We sat down and had a very heart-to-heart talk...I talked in depth about things that I never would talk about with anybody and opened up pretty much to him, and he was amazed by it. He said, "You need to write about it."

And I said, "No, this is depressing. I don't really want to write about his type of stuff."



Go to MobileBeat.com to listen to a podcast of this interview, including extended, unedited material.

People want to hear music to be happy and have a good time. I don't think this is the type of music that would do that."

And he says, "You know, you're not understanding it. You need to use your music as your therapy, and use it to exorcise your demons; use it to do everything in life."

I said, "Really? Okay." So he opened up a whole new musical adventure...I wrote this record. Basically one of the songs I can't even perform it, can't even listen to it. It's called "Scars", and it's the most amazing song ever because it's so emotional to me. And I made this record and it's had a huge impact. It sold very well with no radio play, which is an amazing compliment; and I could sell millions of records right now without radio play so I don't have to kiss any radio ass. And I don't have to make radio-friendly records, which are kind of lame these days, you know?

It allows me to just do whatever I want musically without having any stipulations, any rules. That's why I found out that music should be about the music. It shouldn't be about gimmicks; it shouldn't be about image; it shouldn't be about white or black; it should be about

anything other than the music. I mean, a great song is a great song and nothing else really matters, you know? The way the industry has taken over today with *American Idol*, with all these acts, they have to have an image behind them. Hell, they'll even have somebody else that's like an older producer, musician, somebody else write the words for them, do the music for them, choreograph the dance moves, show them how to dress; and in the end, you have this artificial thing, you know? It's just not real.

I don't think that's what music should be about... *American Idol*'s great to watch on television... I'll even watch it and be entertained by it. But in the end, I'm a musician and I wouldn't think that that's what real music is about. I think real music's about people who wrote the song, expressing the song; and I want to hear that person feel it, you know?

MB: It's more of a storytelling kind of a thing.

VI: It's more personal than it's got. Now it's all

just so impersonal and so artificial... The good music that's really written and heartfelt is kind of lost in the cracks, you know? It shouldn't be. It should stand out. It should be its own.

MB: Let's fast-forward to February, when we have you coming out to the Mobile Beat Las Vegas 2009 DJ conference. Describe what your show is like. Can you give a synopsis without giving away too much?

VI: Well, it's very high-energy. Obviously, we take them back to the old school, of course. We have fun with it, you know. We'll do "Ice Ice Baby" and the "Ninja Rap"—we do a remake of that. We do "Play That Funky Music;" maybe a couple of other old hits, and then we'll do some stuff from the mid-'90s that I did off of Mindblowin' Records, like "Hit 'Em Hard" or "Oh My Gosh," stuff like that. Then we bring some of the new stuff—and not necessarily in this order—we play some of the rock stuff. I have a full band that I travel with: a DJ and a drummer and everything. Basically we have pyrotechnics flying all over the place on stage, sparks and water flying everywhere.

We have a themed set, so if you see the set,

you'll see—and I never play the same show twice. Everywhere I go I play different shows. We never have a set list. We call songs out. It keeps it interesting for all of us and we can have fun doing it. People request things; we'll do those songs, too. We just have a whole bunch of different things we can do. It keeps us on our toes and it makes it fun for us so we don't just get into some boring routine.

It's a very exciting show. People will definitely be impressed, I'm 100 percent sure... Some people think I do a rock show, which I did do; a rock tour. But the new tour, like I said, is completely different than all of it. We have a little bit of everything in it. We take you, like the first question you were asking, from the beginning to the current, and we do it in a way that works well together.

MB: It sounds like it'll definitely be a rollercoaster ride of night for everybody. We're thrilled to have you coming to our show. We're going to have a lot of fun come February.

Vanilla Ice: I love coming to Vegas, so I'm definitely looking forward to it. Great city. **MB**

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Mobile Beat and Breakthrough Marketing have joined forces to offer a free Ultimate Marketing Makeover to one lucky DJ company. The results of the makeover will be revealed at MBLV09. In a fast-paced presentation, the president of Breakthrough Marketing, Tom Quiner, will show you "before and after" graphics of the for-

tunate DJ company's marketing materials. Even better, he'll reveal the marketing strategy behind the makeover.

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- How to integrate your e-mail campaign with your print and web marketing.
- How to get more repeat corporate business.
- How to talk to brides on your website and brochures in ways to get their hearts pounding.
- 3 simple ways to make your ads in bridal publications work better.

All of this is revealed in dramatic "before and after" segments. You'll see before your very eyes new ways to market professionally to attract a greater response. If you sincerely want to upgrade your business and raise your prices now, this is the presentation for you.

The winning DJ company will receive a

complete critique of their current marketing program. In addition, they will have their brochure and website both redesigned by Breakthrough Marketing. They will receive 1,000 copies of the finished brochure and 1,000 matching business cards. In addition, *Mobile Beat* (via ProDJ Publishing) will host the new site at no charge for 1 year.

Go to MobileBeat.com to register for the Ultimate Marketing Makeover by December 1, 2008. To enter your DJ company, you must meet these requirements:

1. It must be a full-time business.
2. You must have a brochure or flier you feel needs a major change.
3. You must have a website and be willing to switch hosting to get the website makeover.
4. You must allow Breakthrough Marketing and *Mobile Beat* to show the makeover results at the Mobile Beat DJ Show & Conference and in follow-up articles in *Mobile Beat*'s print version.

The winning company will be selected at the discretion of Breakthrough Marketing and *Mobile Beat*. **MB**

REGISTER ONLINE AT MOBILEBEAT.COM OR CALL CALL 515-986-3300 ext. 0

Major Sponsors Pump Up Presence at MBLV.09

Two signature sponsors, NLFXPro (formerly NorthernLightFX) and the American Disc Jockey Association, have recently increased their planned presence at the Mobile Beat Las Vegas 2009 DJ Show and Conference. Along with the other signature sponsors, American DJ and Pioneer, attendees will find them supporting key events and seminars throughout the three dynamic days of MBLV09, February 17-19, 2009, at the Riviera Hotel and Casino.

The American Disc Jockey Association has been involved heavily in every Mobile Beat DJ Show and Conference since its inception, and its leadership feels strongly that this is the show for them. DJ Dr. Drax, Executive Director and President says, "The Mobile Beat show represents the ultimate "hat trick" for the ADJA: Branding, Content and Quality Mobile DJs looking for our level of services. ADJA has had a long-standing partnership with Mobile Beat be-

cause of our shared vision for growth in the industry."

Ben Stowe of NLFXPro adds "I think every DJ should attend Mobile Beat. There is a large cross-section of educational content to serve nearly every aspect of a DJ's operation. The seminars are presented by top-notch presenters who are dedicated to their message and their mission. The exhibit floor is the largest I can recall seeing at any of the DJ shows we have exhibited at. We alone cover over 2,000 square feet of exhibit space with hundreds of products on display, and there are many other great exhibitors in attendance as well. Perhaps the best thing, above all this though, is the networking opportunity. It's great to see thousands of DJs bonding and sharing experiences nearly 24 hours a day!"

"We are thrilled to have such great industry members step up their involvement in this conference and thrilled to have Dr. Drax and Ben Stowe's personal endorsements of our event," says

Ryan Burger, President of ProDJ Publishing and Publisher of Mobile Beat. "It's people like these two that are helping to lead our industry in the right direction!"



ABOUT THE ADJA

The ADJA is one of the nation's premiere associations for professional mobile entertainers. The mission of the American Disc Jockey Association is to encourage success for its members through continuous education, camaraderie, and networking. A core belief of the ADJA is that through involvement in this professional organization, DJ's can achieve more as a group than they can individually.



ABOUT NLFXPRO

Originally started in 1994 as a small sound and lighting store in Northern Minnesota, the NorthernLightFX name debuted with the launch of a major online store in 2000. Wide product selection, aggressive pricing, and top-notch customer service have helped the business grow into a national

provider of over 70 audio/visual product lines to both the retail and wholesale markets, including many of the nation's top DJs, clubs, bands, bowling centers, skating rinks, fitness centers, churches, schools, universities, military bases, photographers, and more. **MB**



Pioneer ProDJ Powers Video Dance Party Featuring Vanilla Ice

Following the appearance of Otis Day of Animal House fame, Pioneer ProDJ VJs from around the US will keep the party pumping, building up to a late night appearance by Rob Van Winkle, better known as Vanilla Ice. As the Presenting Sponsor of the Video Dance Party, Pioneer will be demoing their new MEP-7000 Multimedia Player and their awesome video DJ pair of the SVM-1000 and the DVJ-1000. Vanilla Ice's DJ will also be using the DJM-1000s for Ice's set. Don't miss this chance to party off the hook while seeing cutting-edge VJ gear in action.

Pioneer
sound. vision. soul

Mobile Beat Set to Shine in the City of a Billion Lights

Turn on fresh inspiration,
motivation and education in
the heart of Las Vegas!

**It's time to get serious about your
business—but not so serious
that you aren't having fun!**

And there is no better way to experience both serious business improvement and fun times with fellow entertainers than to attend the Mobile Beat DJ Show and Conference, Las Vegas 2009 version: MBLV09. In our second year at the Riviera Hotel and Casino, right on The Strip, we have done everything we can to pump the excitement up even higher than last time, adding incredible musical guests, fine-tuning and expanding the seminar program, packing the exhibit floor full of gear and goods—in short, creating an entire trade show and conference experience that will help light the way on your road to success.

The show production team has been hard at work to make this event the best thing you can do to improve your DJ company in 2009. Although most of the exhibit space is already spoken for, we are still trying to pack more exhibitors into the hall, to give you more exposure to cutting-edge technology about to hit the market, more deals on the latest and coolest gear, and more opportunities for insider access to services that are essential to the growth of your business.

Just in case you haven't already heard from others what the MB show experience can mean to your company, here's the scoop:

MBLV09 is the one event during the year where you can come and bring your staff to re-energize them with an excess of exhilarating entertainment—at the DJ show and in the City of Entertainment known as Las Vegas.

MBLV09 also means recharging your DJs' batteries by putting them in contact with their peers. The show is the ultimate opportunity for quality networking. There is nothing like swapping war stories and personal successes with other DJs, and creating bonds of mutual support

that can grow far beyond the bounds of the conference—bonds that may even last a lifetime.

Mobile Beat shows have a rock-solid reputation for providing THE VERY BEST seminars available at any DJ tradeshow. Bringing your staff to an MB show is like giving them a degree in "DJology" that will only serve to improve your company's performance and increase your bottom line during the rest of 2009.

The show will provide the best chance of the year to see (touch, hear, play, etc.) all the best new gear and other products, and also get the advanced word on upcoming products soon to be released. The show is the best way to get "the big picture" of what's shaking in the DJ industry.

OK, so now you know why you and your staff have to be at MBLV09. How do you get the most out of the show experience? One thing is to get there early. Previously, many would arrive on the Monday evening prior to the show and would miss out on some pre-show activities, or worse, not be ready to hit the ground running on Tuesday morning, when the show bursts out of the gate with the keynote speaker and other events. This time, more is being planned for the pre-show time period on Monday, and pre-show badge pick-up will be moved back to an earlier start time (check for more details in upcoming issues or at www.mobilebeat.com), all to entice attendees to arrive early and squeeze everything they can out of their time at the show.

Staying at the show site, the Riviera Hotel and Casino, is the best way to get the most out of your trade show investment. Besides giving you an affordable room rate, it also eliminates many on-location travel expenses, helps ensure that you don't miss anything that's going on, and puts you and your staff in more direct contact with all the other people involved with the show. The Riviera has made this an even more attractive option by doing a multi-million-dollar room update over the last two years, making your stay there a truly comfortable and enjoyable one. (See more on this on page 29.) The hotel has also made possible a room block in one of the Riviera's towers (which we're temporarily renaming "One Mobile Beat Tower!") to keep the entire conference crowd together and in close proximity to the exhibit hall and seminar rooms, as well as to offer easy access to the Top of the Riv, site of the evening festivities. Finally, by staying at the Riviera, you help keep the show affordable by filling the designated room allotment. Simply put, lower overhead for the show means a better experience for you!

Here's a brief overview of what's in store for MBLV09...

MONDAY: Compared to previous years, there will be more going on during the pre-show period than before. Additional events, including some seminar-style programs, are being finalized for the day on Monday. As mentioned, badge pick-up hours will be expanded to cover most of the day. The Welcome Party, previously somewhat low-key, has grown over the last few shows into more of a must-attend event. This time, we are planning another unique presentation, with some exciting features to be announced soon. Check www.mobilebeat.com for developments.

MOBILE BEAT SESSIONS... CREATING THE PERFECT MIX!

This year's Mobile Beat educational schedule is set to offer more than any previous year, according to MB Show Producer Mike Buonaccorso. "It seems our message finally has gotten out there. For years we have tried to give prospective presenters an explicit and specific system for submitting proposals, asking that they be clear and detailed, and to get them in early. Two years ago myself and Randy Bartlett actually put on a 'Seminar on Seminars,' and continue to offer that information as an MP3* on the MB website. We've added unprecedented (to this industry) compensation plans. We offer in-house assistance for their multi-media needs."

"It seems to have worked," continues Buonaccorso. "By Labor Day, over 75 well-thought-out proposals had been submitted. Then the work began, narrowing those submissions into a broad-based program to try to cover as many aspects of our industry as we can, in one dynamite package for show attendees."

SEMINAR SPOTLIGHT

So let's fast forward to February 2009, and give you a few sneak peeks of what is lined up for the show. For starters, partially due to the large overflow of proposals, six additional seminars will be presented on Monday, February 16, beginning at noon—at no additional cost to anyone who comes in early. We want to be clear, however, this is not an extension of the "official" show. It is just an opportunity for early arrivals to have a way to spend their day constructively and offer show manage-



*Go to <http://www.mobilebeat.com/the-company/contact-form/> to download the MP3 and submit your seminar ideas. - Ed.

ment some slots for topics that just missed making the main agenda.

Once the show starts, featured presentations will include a mix of veterans and new faces. Internet DJ marketing guru Andy Ebon will expose entertainers to the cutting edge with a three-part series covering "Marketing and Selling to the 21st Century Bride," including blogging and how to utilize new social media. Mike Ficher will present an interactive workshop designed to apply specific techniques employed in improv comedy to DJ situations.

At past shows, Michael Walter has helped attendees expand their staff. He spoke extensively about "Finding Your Next Great DJ" and then followed it up with his highly acclaimed seminar "Training Your Next Great DJ." Now attendees can look forward to Part Three, aptly titled: "Keeping All of Your Great DJs."

Trade Show Sales Manager turned motivational speaker, Andy "Cubbe" Powell, will return from his whirlwind international speaking tour to present "Guerilla Marketing for DJs." Also new this year is Jay Sims, offering tips to bring out your best as a ceremony coordinator and wedding director. Look for additional sessions from Jeffrey Craig, Tom Quiner, Jim Cerone, Jorge Lopez and many more. To keep abreast on the complete list of presenters and their topics, check in at www.mobilebeat.com.



TUESDAY: The show starts with a pumped-up intro session to get things energized and then segues into the keynote presentation. Later, the American DJ Association holds its annual meeting, where members and non-members alike are welcome. *Remember: Tuesday is a seminar-only day, NOT an exhibit hall day.* While exhibitors are setting up, you have the opportunity to immerse yourself completely in seminar learning and networking with fellow entertainers.

Tuesday evening promises to be one for the history books, featuring not one but TWO parties. First, it's the Rock & Roll Party, featuring a band born from a 1978 hit movie playing rock and soul classics from the 1960s and 1950s. That's right, it's Otis Day & The Knights of *Animal House* and "Shout" fame. The house will surely be rocked. Then, the Video Dance Party will feature none other than the original blue-eyed rap raconteur, Vanilla Ice. V.I. will hit the house with a full load of explosive '80s/'90s party rap and dance rock that will simply blow party-goers away!

WEDNESDAY: Seminars continue, with intimate break-out sessions covering specific topics, and the popular NLFX Pro Academy, which equips DJs to truly master their sound and lighting gear. At noon, the exhibit floor opens, giving attendees their first look at the latest gear, music and video content, business services, and much more. (By the way, after years of fine-tuning, the seminar schedule has settled into the best possible configuration allowing DJs ample time to explore and shop on the show floor, without missing the seminars that will benefit their businesses most. Veteran attendees will be happy to note that the originator of this high-quality approach to seminar presentation, as well as the show itself, show producer Mike Buonaccorso, has signed on for another five-year stint at the helm.)

Wednesday night features the legendary American DJ Customer Appreciation Party, a tradition at the MB shows that is not to be missed. Hosted by the incomparable and irrepressible DJ Sparky B. (see a profile of this maniacal master emcee on page 34) it will be a night of great music and dancing, great food and tons of super giveaways for those on hand.

THURSDAY: If the non-stop schedule of seminars, shopping and partying (at the Riv and up and down the Strip, no doubt) hasn't already taken you down for the count, there's still a lot of great seminar content to absorb for those who can bounce back early in the day ("Sleep? Who needs sleep?"), and great deals aplenty to be had in the exhibit hall in the afternoon. If you can only get to the show for one day, this is the day to hit the exhibit floor hard with cash in hand—and leave with the best new stuff to make your shows sound and look great.

The show never fizzles; it ends with the ultimate DJ gear fest: The Sensational System Giveaway, where one lucky winner walks away with a complete DJ rig and more. Check MobileBeat.com for details, and updates on the rest of the fantastic events that are all part of the main event...MBLV09! **MB**



THE AMERICAN DJ CUSTOMER APPRECIATION PARTY



will ignite the Top of the Riv on Wednesday, Feb. 18, 2009. Don't miss this hot event, featuring the best music and lighting, giveaways and a lot more. It's all brought to you by the American DJ Group of Companies, including American DJ, American Audio, Arriba Cases, Elation, and Global Truss.

Visit www.AmericanDJ.com to see ADJ's full line of lighting & entertainment products.

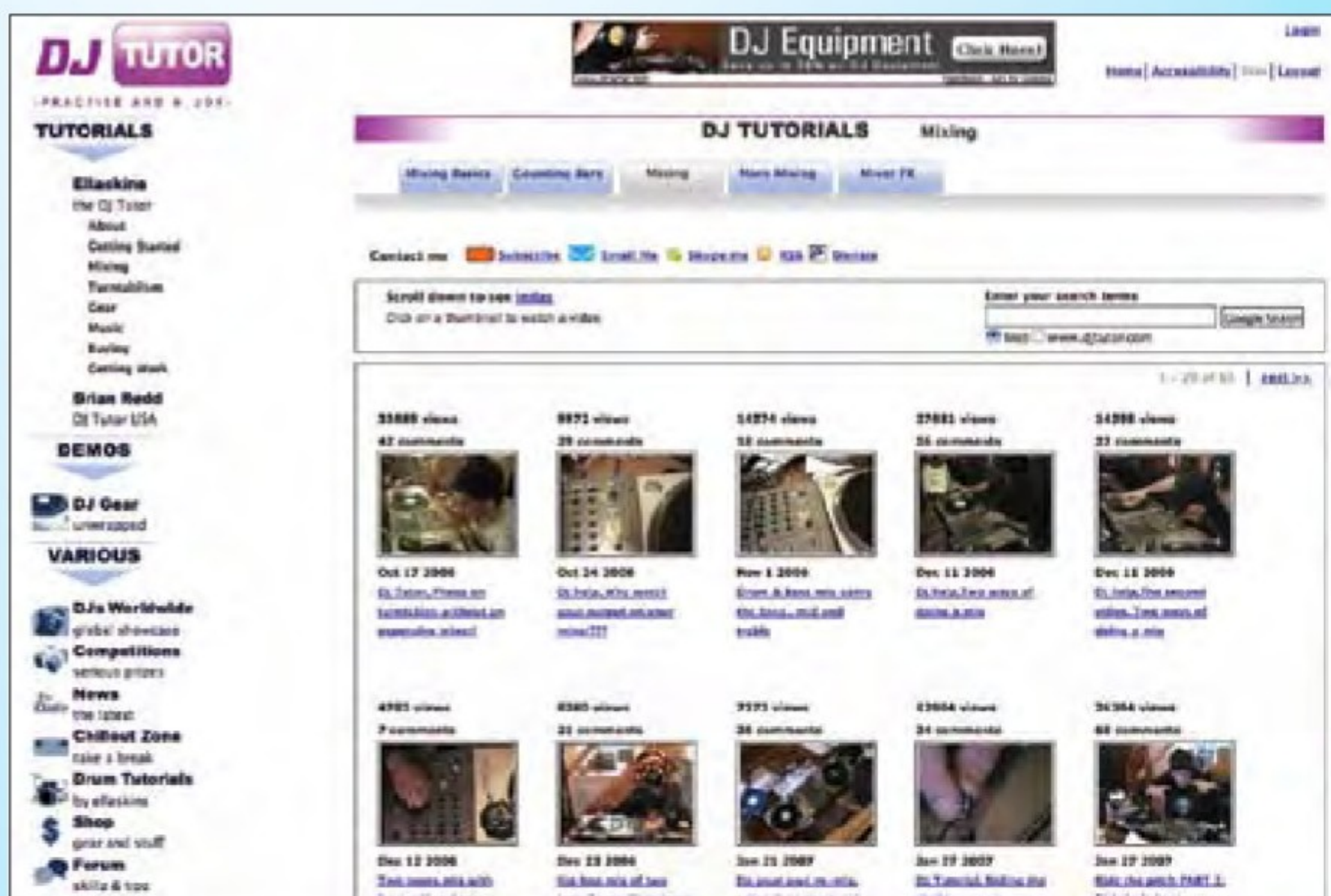
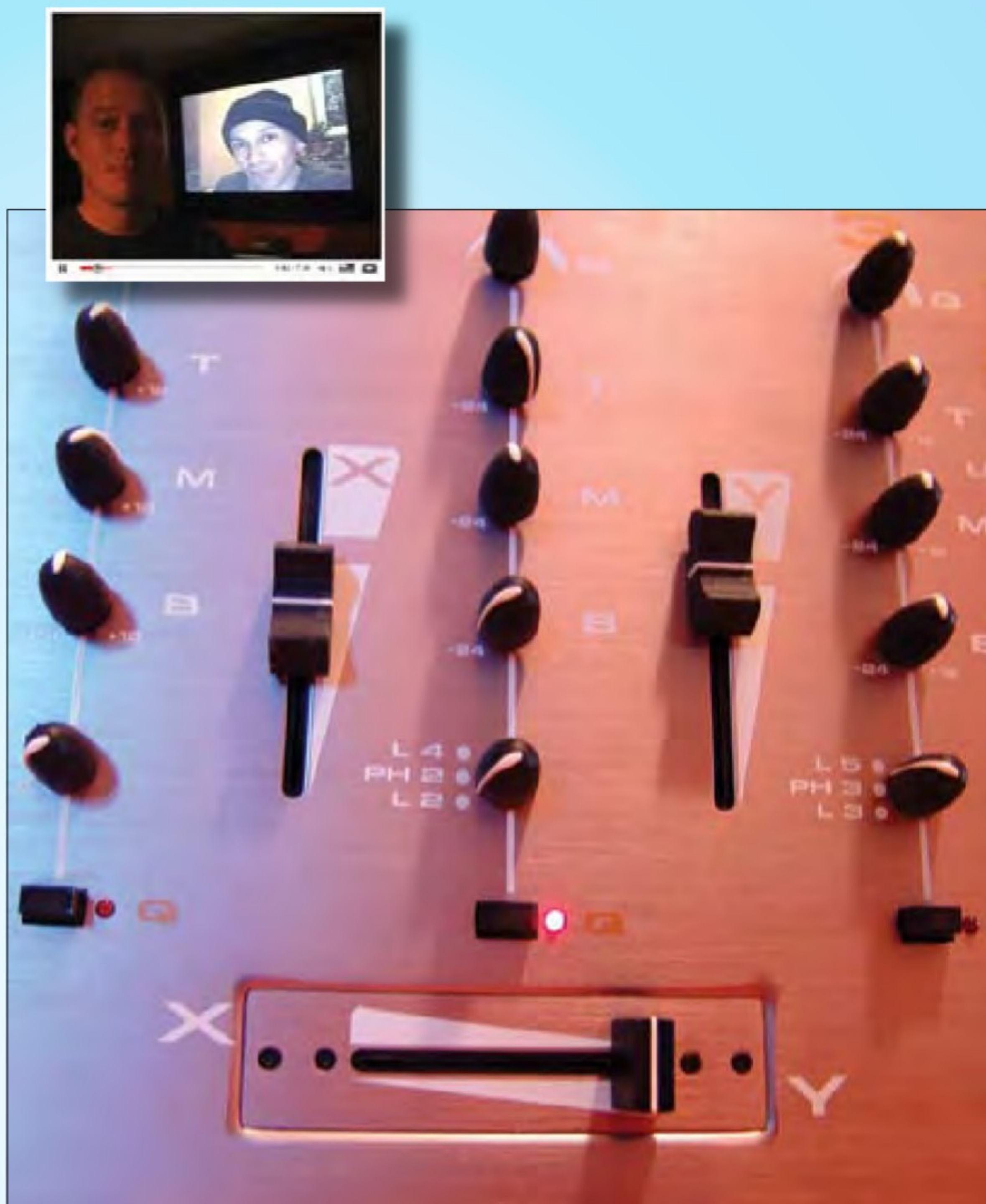
DJ Tutor: Direct from the Tube to You

The Internet's DJ education sensation comes to you live, in person

YouTube phenomenon DJ Tutor will be at MBLV09! The UK's DJ Tutor Johnathan Lewis, a.k.a. Ellaskins, who is making the trip across "the pond" especially for this Mobile Beat event, along with Brian S. Redd, the USA's DJ Tutor, will be hosting Practice & N-Joy on Wednesday afternoon from 5:00 to 7:00 PM. This year's Practice & N-Joy topic is "Mobile DJing Around the World". Johnathan, Brian and several other members of the DJ Tutor community will be giving presentations focusing on what it's like to be a Mobile DJ in their various parts of the world.

Following will be a Q&A session and networking event. This Practice & N-Joy event will be completely free to the public as are all such events presented by the DJ Tutor community. A free exhibit-only badge code will be announced in an upcoming YouTube feed from DJ Tutor and on the DJ Tutor feed on Start.ProDJ.Com.

DJ Tutor Johnathan will also be hosting a series of DJ Clinics on the exhibit floor, on Thursday of the MB show (Feb. 19). The short clinics will take place on the hour, every hour, throughout the exhibit hours, with each session covering a different specific area of DJing. Show attendees will benefit from practical demonstrations, together with plenty of helpful advice, invaluable hints and useful tips. The DJ clinics will cover a variety of topics of interest to a broad spectrum of DJs, including turntablist and scratching, beat-matching, and mixing specific styles of music. **MB**



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The Riv: Where It's At

Learn, Network, Shop, Party:
Stay Right Where It's All
Happening—at the Riviera
Hotel & Casino

// **R**ight here, right now...
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tradeshow, that's the line that will
be stuck on repeat in your mind.
By far the best way to experience
an industry conference is to stay
right in the middle of the action.

With the Riviera's special \$119 hotel room rate, and a newly remodeled tower where all Mobile Beat attendees will stay (except for smokers and special circumstances), this is the best way to experience the Mobile Beat DJ Show and Conference in Las Vegas. The sparkingly redone Monaco Tower is home of the nighttime parties and is the closest tower to the convention center. Minimum expense and minimum travel time to the exhibit showroom and seminars—you can't beat that deal!

You can register for your passes any time at www.mobilebeat.com and reserve your hotel room by going to www.mobilebeat.com/las-vegas-dj-show/las-vegas-hotel-and-casino/ and clicking on the hotlink from there.

When you register with the Mobile Beat block, you are booked into the Riviera's newest accommodations. Prices through other avenues may vary; but you will not be able to access these freshly remodeled rooms.

A casino resort that successfully blends quality, and value, with a focus on customer service, The Riviera Hotel and Casino is a Las Vegas landmark. It's a classic, for sure, but not one destined for implosion. The hotel recently completed a \$20-million renovation, providing guests with beautifully remodeled rooms and 150,000 square feet of refurbished casino space. With this upgrade, the Riviera maintains its long-standing tradition of offering guests quality amenities and friendly service.

Located on the Las Vegas Strip, near the

Las Vegas Convention Center, the Riviera has more than 2,100 renovated rooms offering breathtaking views of the glittering Strip, as well as western scenic panoramas. Rooms are appointed in a contemporary style, with new furniture, sleek lighting fixtures, European-style beds, and amenities that include flat screen televisions, wireless Internet connectivity, iPod/MP3 alarm clock radios, laptop safes, and refrigerators. Additionally, guests can avoid long check-in lines with new high-tech automated kiosk registration.

The Riviera delivers the perfect setting for trade shows, conventions and meetings with its 160,000 square feet of conference space. The Riviera Convention Center is a self-contained, full-service conference facility, and the Top of the Riv Ballroom is a pristine function space where sweeping vistas of the Las Vegas Strip serve as the backdrop to all events.

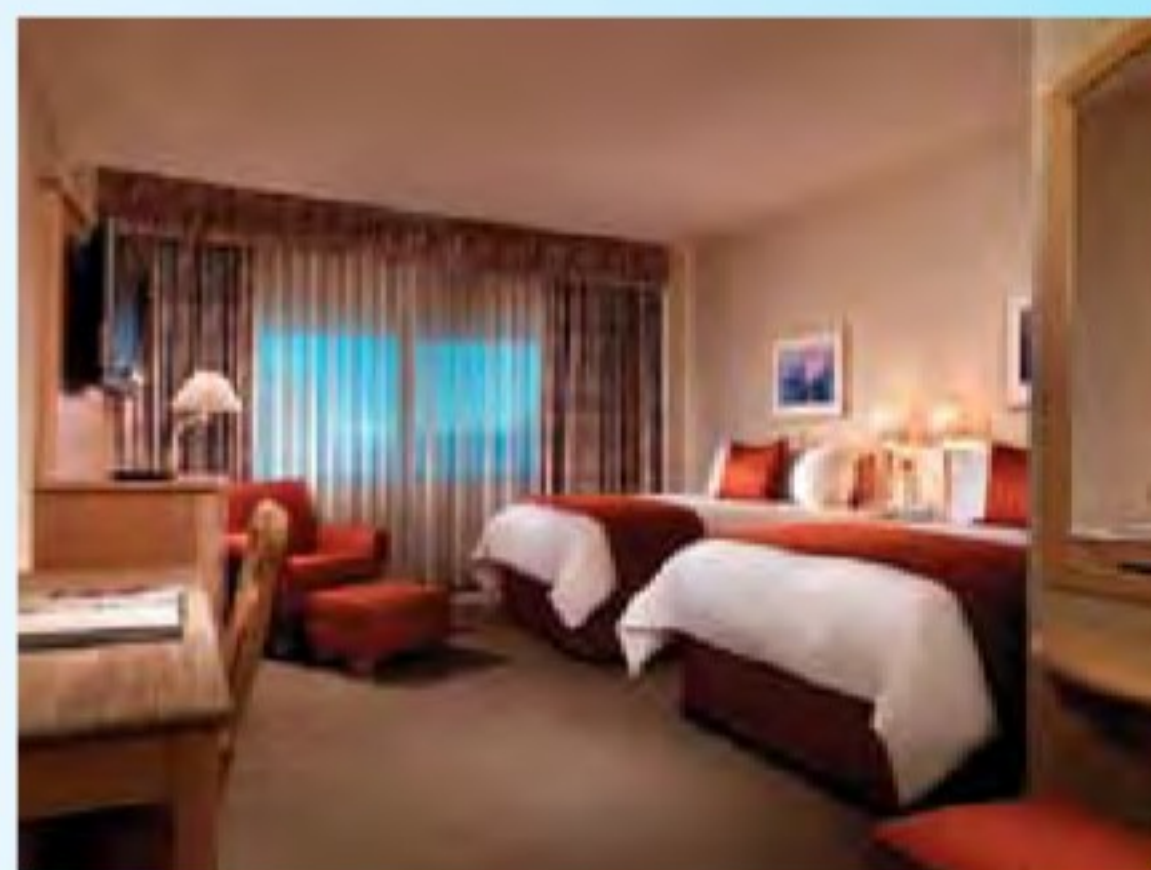
With eight unique dining experiences, 150,000 square feet of casino gaming action and live stage shows every night, the Riviera delivers the quintessential Las Vegas experience, offering top value for your room, food, and entertainment dollar with a personal touch. The Riv is definitely "where it's at"—offering a lot more than just "two turntables and a microphone" to DJs who stay at MBLV09's host location. For more information, visit www.rivierahotel.com. **MB**



DIAMONDS ARE A DJ'S BEST FRIEND

AAA Diamond ratings for hotels represent an assessment of the range of facilities and level of services offered by each property. The Diamond ratings are assigned exclusively to properties that meet members' quality requirements—"AAA Approved" hotels. AAA member input and feedback, along with full-time, professional evaluators, strict quality standards, up-to-date details, easy access, and varied choices make the rating system reliable. The Riviera Hotel & Casino has been designated a Three Diamond AAA property.

To be awarded the AAA Three Diamond rating, the property must appeal to the traveler with comprehensive needs. It must be a multifaceted property with a distinguished style, including marked upgrades in the quality of physical attributes, amenities, and level of comfort provided.



REGISTER ONLINE AT MOBILEBEAT.COM OR CALL 515-986-3300 ext. 0

Regular visitors to MobileBeat.com and attendees at MB Chicagoland have recently had a chance to learn directly from web-savvy marketing expert Andy Ebon. Here's his new MB feature and a small taste of the info you'll get in full helpings at Andy's MBLV.09 seminars. -Ed.



Business Blogging: The Key to Wedding Success?

First in a series on how the new social media impact mobile entertainers

By Andy Ebon

Blogs have become an unavoidable part of New Media. A blog is simply an online journal or diary, maintained by you, an individual or business owner. A blog is a self-service website, if you will, that enables you to write articles, post pictures, and field comments and responses, all in a variety of easy software scenarios.

"How can blogging be the key to wedding marketing success?" you might ask. Blogs are a search-engine-friendly, complementary piece to your existing website. Moreover, blogs address one major weakness of most websites. Most businesses don't update their websites nearly often enough, which hurts them in search engine rankings.

SOFTWARE SURVEY

There are three major blogging software platforms, and they all live on the Internet, not on your computer. They are: Wordpress, Blogger, and TypePad. Wordpress is free, open-source software. Blogger is free, owned by Google. TypePad has a free version, but except for the most basic features, is paid by subscription.

Blogger is the easiest to get started with. TypePad is nicely self-contained. However, the overall best software is Wordpress. All three products are accessed from any computer (with an Internet connection) with a web browser. You can access and update your blog from your office, an Internet café in Paris...anywhere.

One of the key benefits of Wordpress is being able to set it up in a file on your website. (For

example, check out www.weddingpolice.com/blog.) Having the blog work within your website is helpful, because all the activity that your blog attracts, counts as traffic to your website. That adds up to better search engine ranking in Google and other search engine services.

WHAT TO WRITE?

Realize that blogs are frequented by prospects, peers, customers, industry contacts, and the media. Simply put, you should write for your primary audience. What would interest them?

Resist the temptation to make blog posts an infomercial. You will never gain a loyal audience that way. The balance should be roughly 75% informational and 25% promotional. Angles that will entertain and interest a reader often focus on another person or industry business.

For instance, write about the great photographer you worked with last weekend; how he staged certain shots you'd never seen before, and how easy he was to work with. Don't forget to throw in a link to his website. And then, email him about the free publicity you've sent his way. He'll probably set up a reciprocal link.

One of better mobile DJ blogs is authored by Jodi Harris, of Sight & Sound Events, in Las Vegas (http://sightnsoundevents.typepad.com/my_weblog/). Jodi's blog content has evolved over time to share interesting information without being too self-promotional. The most successful feature is a monthly profile of a selected venue in Las Vegas. By showcasing places that Sight & Sound enjoys working with, Jodi provides good information to people planning their events, and gets a great reaction from her venue contacts. This is relationship-building magic.

BUILDING UP TO THE BLOG

From a technical standpoint, learning to blog is easy. The real challenge is writing on a consistent basis. Just once or twice weekly is fine. *Don't over promise.* You can even write several posts on one day, and schedule them to become "public" on

different days in the future. Using this feature allows you to keep your blog working while you're on the beach, or just plain busy.

Before you start your blog, read lots of blogs, over a period of time. Not just mobile DJ industry blogs, but wedding industry, entertainment, marketing, and small business blogs. Read blogs about your favorite hobby. This will give you broad exposure to the world of blogs and will help you as you develop your own blogging style.

At first, develop your blog quietly. Work out the kinks over a couple of months. Then, you'll be ready to "launch" and promote it, and reap the benefits.

More information and resources for blogging can be found at www.mobilebeat.com/wm-blog. **MB**

Andy Ebon operates EBS Virtual Communications, a Las Vegas-based sales/marketing strategy and website development company. Now in its second decade, EBS has provided Internet and other electronic marketing solutions for companies in areas such as: Associations, Hospitality, Entertainment, Weddings and General Business. In 2007 Andy refocused EBS primarily on selling to the bride and groom with his launch of The Wedding Marketing Network (www.WeddingMarketing.net), which includes The Wedding Marketing Blog (www.WeddingMarketing.biz). He is a sought-after seminar speaker, and recently returned to the podium at the Mobile Beat Chicagoland show, after being a keynote speaker at the very first Mobile Beat show, back in 1997.

ACCIDENTAL SEARCH ENGINE OPTIMIZATION

As you write about different aspects of your business, you will use keywords in your posts that prospects also use in their searches... and you will do it by accident. If you write about weddings, disc jockeys, receptions, and the like, by having those words on the screen in the visible text you are automatically creating search-engine-friendly copy.

MBL.09

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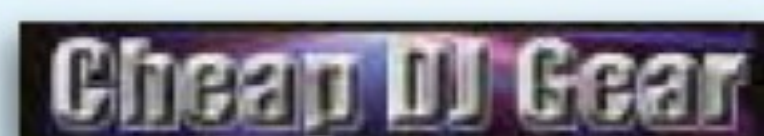
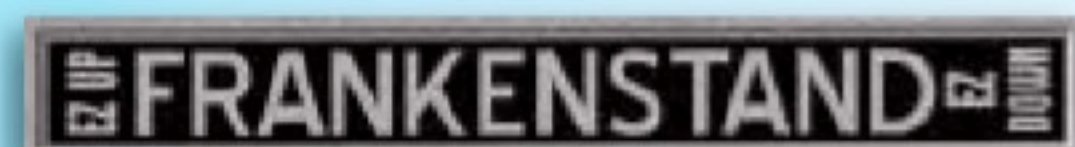
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For this master of mega-gigs, lighting up the crowd with excitement is what it's all about

By Ryan Burger

If you've ever been to a Mobile Beat DJ Show in Las Vegas, you know Sparky B. He is a veteran gear demonstrator for American Audio and long-time party host for the American DJ Customer Appreciation event. But his performances range far beyond a yearly gig in Vegas. This DJ lives to entertain and does it in grand style. We found out a little bit about what makes Sparky B. shine...

MOBILE BEAT: When and how did you get into the Mobile DJ business?

SPARKY B: Age 14. Went to a junior high dance after a football game and INSTANTLY got bit by the DJ bug after watching what the DJ was doing. It was like being in a band without the band!

MB: Where did you go from there? How has your business grown since you were a teenager?

SB: I was always more of a "performer." I couldn't just play the music. I saved up my money and purchased a Radio Shack system which included a 100-watt amp/mixer combo, two belt-drive turntables, two speakers (yes, with the wood grain—hey, I was 14!!) and a microphone. Again, all from Radio Shack. I built a carpet-covered DJ console in shop class as well. (I mean CARPET covered too—not Ozite—CARPET!) That was 25 years ago, BEFORE DJing became so easy to get started in. Now, every company has "DJ in a box" packages, making it pretty easy to break into the business. I also made my own lighting effects.

I teamed up with my best friend, Mark, and we did our fair share of "sock hops," birthday parties and a few homecomings. After graduating high school, Mark went away to college. I went to school locally and stuck with the DJ gig on the side.

Bigger Is Better with Sparky B.



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The VCI-300 can control more than 90 parameters and functions inside ITCH. Two high resolution platters with adjustable resistance give the perfect vinyl feel, and two 12-Step LED meters provide precise audio level control. The built-in audio interface handles stereo inputs, MIC input, and 2 stereo outputs. Go to your Vestax Dealer today to get yours!



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Must be at least 21 years old to enter, no purchase necessary, must be a resident of the United States.

MB: What are your primary markets? (i.e. wedding receptions, corporate events, etc.)?

SB: Mostly corporate events, colleges and high schools with a few high-end weddings and bar mitzvahs.

MB: Do you enjoy one type of event more than another?

SB: I LOVE live "concert-type" events. (Especially at colleges!) No formalities like at a prom or wedding. Just ROCK that crowd as hard as you can!

MB: Tell us about the Sparky B. persona and how you fit into the mobile entertainment landscape.

SB: I'm a Taurus, my eyes are hazel and I enjoy long walks on the beach under the moonlight with that special lady...is that what you mean?

MB: Well, not really...

SB: OK...Sparky B...nuf said! You could describe me as Carrot Top, Fatman Scoop, Dane Cook—all wrapped up into a LIVE DJ performance! Not to mention, it's the LARGEST and CRAZIEST mobile DJ Show in the US!

MB: Hmm..."largest" and "craziest?" Tell us more about what that means.

SB: I wouldn't necessarily call me a DJ. It's more of a live performance. I do DJ, but we usually have a few people on stage singing along with the music (just slightly in the background). A lot of stage props and antics on stage. It's like hiring a band—without the band. It looks more like a live "act" than a DJ gig. Gotta give them a "show!" Even when I'm hired just to host an event, I ALWAYS FedEx a case or two of my own props and giveaways to the venue. EVERYONE likes freebies!

MB: How did this phenomenon known as Sparky B. originally get started?

SB: As I said, since the beginning, I was always more of a performer. My "antics" on stage actually got me hired by multiple radio stations in the early '90s to host their concerts. That then led to opening for a lot of national acts over the years. Radio stations in other states have actually brought me in to do the same for them!

There are a few key people that have helped me in my career; they helped me get my start. I learned a lot from these people and built on what I learned from them. People like Sam Avellone of SJA and Associates, Mike White from Pro Audio Video, Kenny Roda (ESPN 850 WKNR), my high school choir instructor Chris Venesile, and most importantly, Scott Davies and the crew at American DJ!

I started DJing and hosting events for American DJ 10 years ago. Out of everything that I've done for them, the ONE show I look forward to every year is the Customer Appreciation Party at the Mobile Beat DJ Show.

MB: Where do you play most of your gigs?

I'm the WORLDWIDE party pimp, baby! (But I'm based in the Cleveland area.)

MB: Any interesting anecdotes or unusual past events come to mind?

SB: Recently MC'd a bikini pudding wrestling contest for about 1,500 college kids (I know...rough life!). I think I still have chocolate pudding in my hair! It's amazing what college girls will do when given a pool full of chocolate pudding, goggles and a \$500 cash prize! On the more serious side, for the last 10 years I've performed at a large high school locally every year for charity. It's not your average high school gig. It's called the V.O.F.T. (Volunteer Organization For Teens) Dance Marathon. 10 hours long. The kids usually raise around 50K for various charities.

MB: Now let's get down to business. What kind of rates do you get? (Compared to others locally?)

SB: Anywhere from \$2,500 up to \$15K, depending on the size and time. The average for an average DJ is \$1,000 for four hours. As you can see, I'm not average!

MB: How do you advertise and promote your business?

SB: Word of mouth, MySpace (www.myspace.com/djsparkyb), website (www.sparkyb.com), agents...

MB: Do you find that MySpace has done a lot for your image/reputation?

SB: The Internet has become a very important part of any business in this age. MySpace has really taken the lead in helping promote talent. I have people contacting me from all over the world because of MySpace! Again, for me, word of mouth has always worked the best! I tend to perform at many celebrity functions. Most recently, booked a wedding for one of the starting Pittsburgh Steelers! I've also done work with Budweiser, Red Bull, MTV, VH1, Much Music USA and The Cleveland Indians.

MB: What are some of your goals for the near future?

World Domination! Actually in the last few years, I started a booking agency and management company (www.cbrooms.com) We tend to book a lot of '80s and '90s acts. Also offer full scale event management.

MB: If you had to sum up Sparky B in one sentence, what would it be?

SB: I LOVE to perform! Not for the "spotlight"—I love to see people having a good time! Like at charity functions—especially with kids—to know that I'm able to put a smile on these kids' faces means the world to me! This isn't a "weekend" gig for me to make extra money...it's my LIFE!

My favorite motto in life is "Live, Laugh, Love." That pretty well sums it up! **ME**



SPARKY B. EAST COAST PARTY ROCKERS GEAR LIST

STAGING

Stage Right Staging (20'W x 16'D x 4.5'H with 8' catwalk. Stage is also multi-level!)

RIGGING

4- Global Truss ST-180 Lifts
60' of Global Truss 12" Box Truss
30'W Black "Blow Through" Backdrop

SOUND

16- EAW SB-1000 Sub Cabinets
8- EAW KF-850 Speaker Cabinets
8- Yamaha SM15V Monitors
QSC Power Amps

LIGHTING

8- Elation Power Wash 250 Light Fixtures
8- Elation Power Spot 250 Light Fixtures
16- American DJ Par 64 1000w Par Cans
4- 300mw argon ML10 Mobolazers
2- 210mw diode lasers (red/green)
6- High End Systems Dataflash Strobe Lights
2- Martin 3000 Atomic Strobe Lights
1- Avolites Pearl 2004 Lighting Console

EFFECTS

3- Antari Z-1200II Fog Machines
1- Antari DNG-100 Fog Chiller
3- Antari S-200 Snow Machines
2- Volcano Confetti Blowers

VIDEO

2- Da-Lite 12' Video Screens
1- Sony / Edirol Video Rack
2- Delta 3500-Lumen Projectors

DJ

1- American Audio SDJ-1 SD Player
2- Pioneer CDJ-1000 CD Players
1- Pioneer DJM-800 DJ Mixer
2- Audio Technica 3000 Series Wireless Mic Systems

("The show is CONSTANTLY growing and adding new effects!" - Sparky B.)

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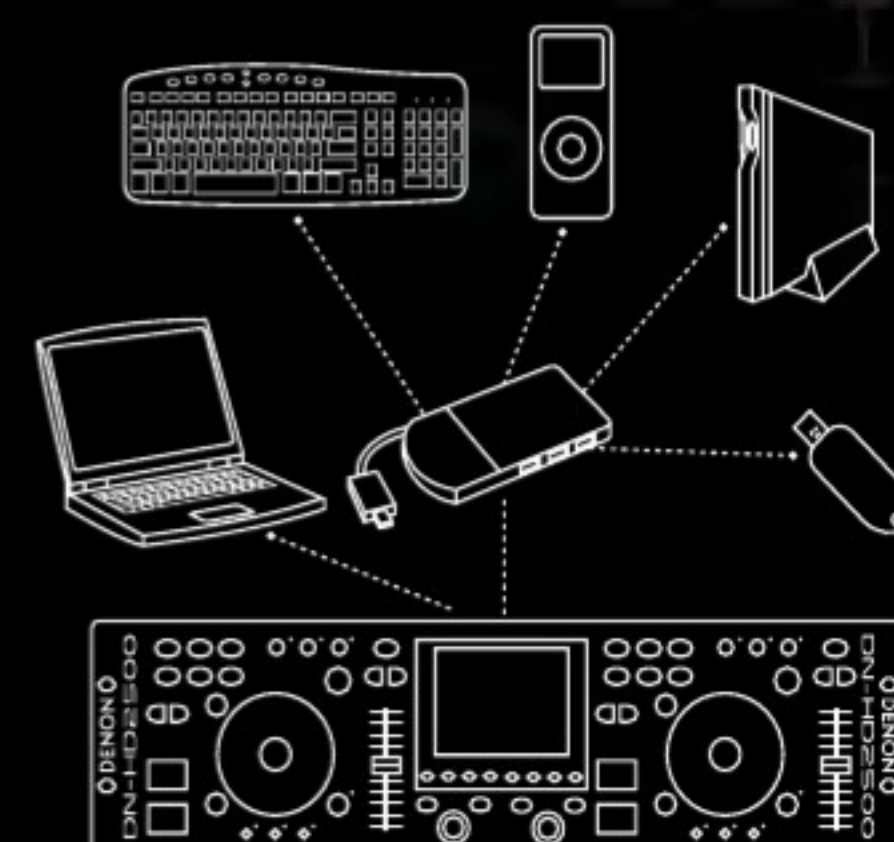
EVOLVÉ



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7 Tips

for Creating a Unique Selling Proposition

What's your "special sauce?"

By Andy "Cubbe" Powell



FOR YOUR READING PLEASURE...

...we present here an excerpt from an exciting upcoming title from ProDJ Publishing, *Guerilla Marketing Companion for DJs*, by Andy "Cubbe" Powell, Mobile Beat's National Sales Manager. The book was produced in cooperation with Jay Conrad Levinson, the father of Guerilla Marketing, who has also been a recent Mobile Beat DJ Show keynote speaker. Look for the book online at www.mobilebeat.com and in stores soon. —Ed.

Some of the most successful businesses in the world have made their mark by articulating their unique capabilities. FedEx put itself on the map by guaranteeing packages would reach their destinations overnight. Domino's Pizza once promised to deliver hot pizza in 30 minutes or less. Burger King let you "have it your way."

Successful DJ companies also need this kind of "unique selling proposition" (USP) to stand out from the crowd. It's a way to lure prospective customers to your door and away from your competitors. It's also a tool to help you avoid the slippery slope of competing on price alone and thereby eating into the margins you need to earn more than a subsistence wage.

Consider the example of my dentist. His chal-

lenge was not just to set himself apart but to sell a service associated with pain. He did that by creating an office with an exclusive country club vibe, thus reinventing the dental experience.

The foyer has a \$5,000 coffee machine, 18 different teas served in fine bone china from a silver tray and an oven baking sugarless muffins to mask the medicinal smell. Patients are greeted by their "personal care nurse," ushered into treatment rooms with their name and photo on the door, offered a choice of DVDs to watch with headphones, and given a buzzer to press if they feel pain.

DEFINING YOUR USP

Think of a USP as your secret sauce—the special ingredient your business uses to prevent becoming a "me too" company. It's something that's truly unique. It grabs people's attention. It can't be easily copied. And it offers a clear-cut, marketable benefit to your customer.

Some USPs practically jump out at you.

- 1. Analyze the competition.** *What do they do well? Where do they fall short? What don't they offer that you do? Where are they located geographically relative to you? Look for holes in the market that will help you define your niche.*
- 2. Determine what sets you apart.** *Maybe you're the only DJ company with a local radio personality on staff, so you can get more school dances. Or you also offer videography. Or a video dance party. Or you're the only DJ business in town that does game shows. If you can make claims like these, you have an easy USP to hang your hat on.*
- 3. If you have no differentiator (and many startups don't), invent one.** *That's what my dentist did. And don't be afraid to change the message as your business evolves. As you find out your niche or what your competition is not doing, don't be afraid to go back and add it in.*
- 4. Identify consumer pain points.** *When all else fails, list the main frustrations of consumers in*

your industry and devise a USP to blunt them. Since you're a mobile DJ, for example, you might want to say you don't always do the expected Chicken Dance or YMCA, but only the dances the client specifically requests. Build your message as positively as possible around those points of irritation.

- 5. Offer a guarantee.** *Again, focus on offering a cure for common frustrations. We once wrote a guarantee promising that our DJs would never drink alcohol at their reception, would always come fully dressed in a tuxedo, and that we would meet with the client personally to go over the order of events for the evening. The goal: Make a distinction from other companies with reputations for not listening to the client, cheaping out on clothes, and employing cheesy DJs who drink too much.*
- 6. Be specific and concrete.** *Baskin-Robbins once touted its 31 flavors, even incorporating "31" into its logo. Wonder Bread used to "help build strong bones 12 ways." Your company has a 27,000-song library? If you've got it, flaunt it.*
- 7. Never make a claim you can't fulfill.** *The guarantee I just mentioned was only offered once we established a series of systems to make good on its promise to the bride, including equipping our DJs with planners and tuxedos, and making sure we didn't hire any DJ who would drink at events. Be sure you can deliver what you promise or your USP will be useless.*

Once you've established your USP, your job is to condense it into a few words and then communicate it at every touch point—everywhere from your Yellow Pages ads, letterhead and marketing collateral to your website, signage, sales calls and beyond. **MB**

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Visualize Success!

Like Olympic athletes, entertainers can also see their way to greater heights

By Paul Kida, The DJ Coach

Most of us are aware of the statement “perception is reality” and how this idea more often than not affects our sales efforts with prospective clients. However, have you ever thought about how this statement can affect your own thinking and actions? We can have a “perception” problem with ourselves that can hinder or limit what we are actually capable of achieving. It is quite possible that you look at yourself in a way that keeps you in a certain mold or mode of operation that rarely changes. We get “stuck in a rut,” as it were, which leads us nowhere. Is there something we can do to break out of the rut and change our perception of ourselves—a way to increase our success? The answer is “Yes!” That something is...**visualization**.

Visualization: Many of us have heard the term, but do we know exactly what it is and how to use it? In short, visualization is using our minds to succeed, to reach beyond our expectations, to push ourselves past our perceived limitations, thereby increasing our effectiveness. This is all done **before** taking any physical action. You are actually using your whole mind, the left side of the brain, which is logical and analytical, and the right side of your brain, which is imaginative and creative. Your most powerful tool, your mind, will now be working at peak potential, enabling you to reach far beyond any preconceived ideas you may have about yourself.

VICTORY IN SIGHT

The concept of visualization has been around for quite awhile and has seen successful application in many fields, most notably in the world of professional and amateur sports. Visualization has allowed many athletes to improve and refine their performance in many areas.

A good friend of mine, sports trainer and accomplished writer Ken Baum (author of *The Mental Edge*), specializes in training athletes. By using his method, tennis players, Olympic athletes, football players and major league baseball players, such as Randy Johnson, have been able to step beyond their perceived limitations and increase their performance in ways they never thought possible.

The question is: How can **you** benefit by using visualization and how does it work? Can you

FOOD FOR THOUGHT

In the competitive world of sports, many athletes--amateur or professional--are looking for an edge. Some remain convinced that the only way to improve their performance is to lengthen their workouts by an extra thirty or sixty minutes a day. Or change their diet in some way. Or even turn to anabolic steroids or another type of illegal (and possibly life-threatening) drug.

But, in fact, the most potent performance enhancer you have is the three pounds of gray matter located between your ears...

- Ken Baum, from *The Mental Edge*, p.5

have something set in your mind and actually see physical results? How can you change a perception you may have about yourself?

FROM PAGE TO STAGE

Let's take it one step at a time. As a good businessperson and entrepreneur, you have already set goals that are written down. You have a written business plan, which includes how much business you would like to do, how many gigs you want to perform, and how much you will charge for different events. You also have written down what services you will provide for your clients and how you will go about presenting these services for maximum entertainment value. Because you have all this information written down, they are truly goals to be accomplished, not mere daydreams. You are able to look at, review and revise these goals to see how they are actually being fulfilled.

Now let's take it one step further by using the most powerful asset we have: the mind. Instead of simply reviewing our goals, which is important in any successful endeavor, we will visualize these goals vividly taking place in our minds BEFORE we do the actual work. In other words, you see the outcome as if it has already taken place.

We will walk ourselves through each phase, step by step, seeing in our mind's eye exactly what we want to accomplish and how we did it along the way. Actually, most of us do this each

Instead of simply reviewing our goals, which is important in any successful endeavor, we will visualize these goals vividly taking place in our minds BEFORE we do the actual work.

day without even realizing we are doing it. Don't we often run through the next day's activities just before we fall asleep? As we awake, aren't our minds filled with the many tasks we have to accomplish and how we will go about getting them prioritized and finished? Who hasn't seen in their mind's eye far away places or future events or destinations that they plan to go to? If we can see it in our mind, we can do it! All of this is visualization.

An important note to add here is that the most important factor in visualization is belief. As I wrote in my last article, belief in yourself and in your goals is crucial. You create true power when you truly believe as if it has already happened.

EXPANDING VISION

What you have just done is primed yourself to succeed. The more you visualize, the more your entire being gets programmed to follow through

perfectly with your set goals. You are mentally conditioning yourself to do well in your endeavors. The time spent in doing this is well worth it!

Give this a try in one or even all aspects of your DJ performance. By using it consistently, keeping your focus on positive thought, visualization will surely be a great asset in your growth as an entertainer.

Visualize yourself as a better business manager. Visualize yourself as an exceptional performer. Visualize excellence! Visualize success! It will be yours! **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at the Mobile Beat DJ Show.



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Building Your Mobile Entertainment Brand Part 1

“Branding” isn’t just for big name products and performers

By John Stiernberg

Last issue we talked about how to apply common sense lessons from the big world of business to the uncommon world of mobile entertainment. In this article we’ll explore branding and promotional strategies and their relationship to one of the most challenging aspects of our industry: competing for attention.

If you were to ask ten people at random to define marketing, it is likely that most, if not all, would mention advertising. I’ve done just that—asked clients or seminar audiences for a definition of marketing—countless times. To most people (mobile entertainment industry or otherwise) the words marketing and advertising are virtually synonymous. A few people offer additional examples, like trade shows, publicity, websites, or brochures. While these are all relevant promotional tools, they do not fully define the concept of marketing.

Some companies even go so far as to refer to their marketing function as “the advertising department.” Others say, “Our ad agency handles our marketing.” The dictionary cross-references advertising and promotion to the extent that a casual reader would conclude that they are the same thing. However, for our purposes here, let’s use the following definition.

Promotion is the process of delivering controlled messages about you and your products to your target customers, audience, and other stakeholders. Stakeholders may include your staff, vendors, community, financial investors or creditors, or the general public.

A WORD ABOUT BRANDING

Just like marketing, advertising, and promotion, we hear the word “branding” used in a variety of business contexts. So what is branding anyway?

Branding is the creation of indelible images of you and your products in the minds of your target customers, audience, and stakeholders.

Your brand is a set of symbols—both visual and verbal—that creates a positive connection between you and your target audience. Your brand is the symbol of what you do and what you stand for. As such, promotion is a set of tools for building your brand.

Let’s look at some examples from the music world to illustrate this point. While music fans are unlikely to say “I really like the Rolling Stones’ big

lips brand symbol” in casual conversation, they are likely to recognize that brand when they see it and think of what it stands for—the mark of the “World’s Greatest Rock & Roll Band.”

Think of single-name artists and the images that come to mind: Beyoncé, Usher, Prince, Madonna, Sting, Cher, Ludacris, Rihanna. How about band names like Metallica, U2, the Eagles, OutKast, Coldplay, and so many others?

Likewise with jazz fans. All you have to do is say “Duke” or “Louis” or “Miles” or “Bird” or “Wynton” in a jazz context and an image comes to mind. Or how about country music? Hank, Willie, Garth, Reba, Loretta... the list goes on. We could do the same for virtually every genre of music. The name, logo, and other images remind fans and music business people of something special (hopefully something good) about the artist and their music.

Here’s the business point: Those artists sent controlled messages to their target customers, audience, and stakeholders consistently and over a long enough period of time to have become “brands.” You do the same thing in your mobile entertainment business as you build your brand.

THREE KEY QUESTIONS REGARDING YOUR PROMOTIONAL STRATEGY

As you review the many promotional options available, you may wonder what combination of tools is best for you. While the sheer number of promotional opportunities can be overwhelming or confusing, take comfort in knowing that you have control over your specific situation. Here are three key questions to ask yourself as you plan the promotional link in the marketing chain:

- 1. Do I need everything? The list of promotional tools includes advertising, publicity, trade shows, sales literature, showcase performances, demo DVDs, websites, newsletters, wearables, identity items and direct marketing. Do I have to use all of them? The answer is “probably not,” at least not all at once.**
- 2. How much does it all cost? What can I afford? The range of promotional expense budgets for most mobile entertainment businesses is 1%—10% of total revenue. Some businesses spend more, some less. If you are spending less than 1% of your total revenue on promotion, you are probably not promoting enough. If you are spending more than 10%, you are either spending too much or your promotion is not working effectively to drive revenue up.**
- 3. Who’s going to do the promotional work? What if I’m not good at writing marketing copy, doing graphic design, or creating promotional strategies? This is a big question, and points**

to the value of building a team that includes people with promotional expertise. That team can be made up of employees, freelancers, marketing service companies like ad agencies or publicists, or a combination of all three. The point is that someone needs to do the work, and if it is not you, then find someone who you can pay to do better work than what you would have done yourself.

HERE’S THE POINT...

I hear some mobile entertainers say “I get my gigs through word-of-mouth. I do great shows and know how to please the crowd. I’m working as much as I want to by referrals.” Does that sound familiar? If yes, you are fortunate (lucky?). These days it takes a whole lot more to compete for clients’ attention.

Promotion is essential to long-term success in the mobile entertainment business. You need to promote and build your brand in order to get the attention of your target customers and keep that attention focused on you rather than your competitors. While this is a huge challenge, it is manageable if you approach it in a systematic way.

Note that I did not specify a dollar amount for your promotion budget, but rather a percentage of planned revenue. It is much better to back into the promotion budget after planning revenue than it is to first commit to all the promotional things you’d like to do, and then figure out how to pay for them.

Many mobile entertainers get burned by spending too much on the wrong things during the early stages of building their businesses. After getting a sour taste of the world of promotion, they go too far the other way and don’t use the available tools effectively. Still have a few boxes of fancy pens with your old phone number on them? How about too many size “small” logo t-shirts in the wrong color? You get the idea. You can prevent that problem.

Next issue we’ll pick up here and talk about the top ten promotional tools and branding tips in more detail. In the meantime, best wishes for success in mobile entertainment! **ME**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com.*

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VOLUME 4 ISSUE 6 • NOVEMBER 2008



"We Help DJs Build and Grow their Business!"

PROACTIVE OR REACTIVE?

From the Being The Perfect Host Series

By Jim Cerone

Sorry, this column isn't about Jessica Simpson or a cure for acne. It's about you taking charge of running your business instead of letting your business run you. The time is now for you to establish a new habit of being proactive instead of reactive.

Let's start with your current clients. How often do they hear from you? Are you proactive, contacting them periodically to offer helpful suggestions and schedule planning sessions? Or, do you wait for them to call or email you? Do they sign a contract and never hear from you again until the day of their event?

Reducing Client Stress

Put yourself in their shoes. Many of our clients are going through huge transitions in their lives: graduating from college, interviewing for new jobs, moving away from home, changing from being "single" to being "married." On top of that, they are planning the biggest, most complicated, most expensive party of their lives! You can bet they are feeling lots of stress!

How can you help? Be proactive and share your knowledge and experience. Write a series of newsletters to send to your clients during the time between signing a contract with you and their

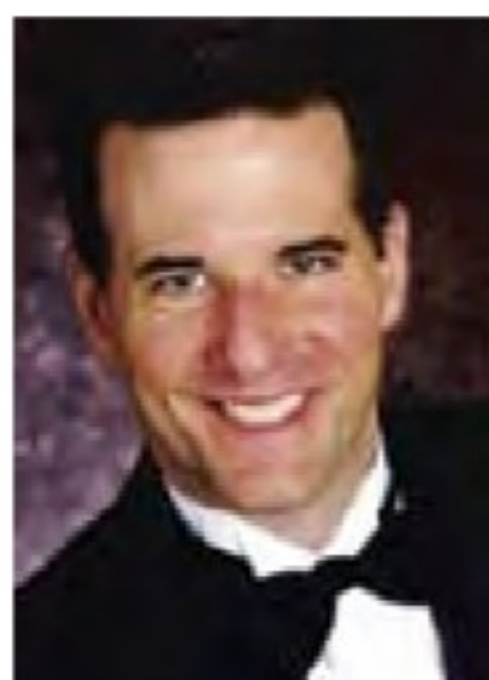
event date. Fill it with tips, creative ideas, sample agendas, song lists and pictures.

Remember, your clients are only doing this once. You, on the other hand, are the experienced professional with lots of great information in your head. Don't take your expertise for granted—share it with them! They will truly benefit and really appreciate the help.

Connecting with Vendors

Now that you're providing your current clients with superior service, let's turn our attention to their team of vendors. Whether our market is weddings, schools, corporate or clubs, we all depend on other people to make our events successful. Be proactive and communicate with them.

I am constantly surprised when I call a venue in advance to go over the details for an event and they say, "You are the first DJ who has ever done this." This literally takes only a few extra minutes, but makes a lasting impression and takes the guesswork out of




your events. Almost all issues can be resolved in advance by opening the lines of communication with venues, photographers, videographers, and wedding coordinators.

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Self-Examination

The final step in being proactive is looking in the mirror and doing an honest evaluation of you. Are you really doing everything you can to make your events successful? In my Perfect Host Series of seminars, I talk about how important it is to take ownership of your events: to imagine yourself as the host and consider every venue as your "house." Arrive early, have a detailed written agenda, get to know your clients, show their guests an unbelievably great time and, leave nothing to chance.

Commit to being proactive and take responsibility for every situation. When you fly by the seat of your pants, you are stuck reacting, and that's when things go wrong. Be proactive and make everything right. 

THE MASTER'S SERIES **Referrals: Performance or Familiarity?**

By Scott Faver

Networking. Is it all about who you know, or is it all about your performance. And which should it be?

A couple of weeks ago I attended the Mobile Beat show in Chicago. It was awesome. I visited with some great DJs, learned a lot in the seminars, and enjoyed sharing some new games as the entertainment on one of the evenings.

One of the speakers, Jodi Harris of Sight & Sound Events in Las Vegas, spoke effectively about the power of networking. She's a strong supporter of networking with NACE (National Association of Catering Executives), and other industry-related organizations. She reminded me of the many ways to



successfully network with like-minded professionals to produce a quality event.

Then, a week or so later, I had to pleasure to perform at a wedding in Las Vegas. It was a successful celebration on all fronts. The bride and groom, vendors, and venue were all pleased. Throughout the evening the vendors and the venue commented on the performance, and asked for my card. They said they wanted to refer me to their clients. Cool. This reinforced what Jodi spoke about in her networking seminar.

It showed me that Nevada and my home state of California are very similar in their networking and referral practices: Referrals are based on your performance.

But that's not true everywhere. In the neighboring state of Arizona it's not

necessarily about performance. Instead it's all about who you know, and the relationships you establish. People like to do business with people they like. And people like to network with and refer their friends.

So, to effectively network in your area, keep

in mind that performance may not be enough. Even platitudes in a friendly letter or tickets to a movie may not be enough when it's your personal time and friendship that's needed to receive those valuable referrals. **A**

Discover more about a person in an hour of play than a year of conversation - Plato

Contact Scott Faver, The Game Master & Infotainment Expert at www.ThePartyFavors.com and Scott@ThePartyFavors.com

To effectively network in your area, keep in mind that performance may not be enough.

The 40 Percent Rule

American business has a weight problem: its communications are obese.

Unintentionally, I recently documented the size of this problem.

In December, we began work for an investment firm. Curious, I compared their old website with our new version. With no loss of meaning, every new section was 39-41% shorter.

In February we began helping a commercial real estate company. Again, we compared their old and new copy. It, too, was 40% shorter.

Last week, we pruned a Silicon Valley tech company's home page,

and you guessed it.

These experiences reminded me of John Wanamaker's well-known quote. "Half of my advertising is wasted," the famous retailer said. "The problem is, I don't know which half."

Follow the 40 percent rule. Cut all of your copy in half, and then a little more.

With few exceptions, over half of sales and marketing copy today is wasted. It's stuffed with flabby claims and pronouncements of philosophy, corpulent adverbs and adjectives,

and slow waddlings toward ideas rather than beelines to them. No doubt I fail, too. And when I do, you stop reading.

The next time you look at your communications, look harder. See those ten lines of copy? Shrink them to six. Five paragraphs? Shrink them to three.



Shorter copy is clearer, and people buy clarity.

Follow the 40 percent rule. Cut all of your copy in half, and then a little more. **A**



ASSOCIATION NEWS

ADJA Takes Another NACE Stride Forward

Once again the ADJA led the way for DJs at the National Education conference for the National Association of Catering Executives (NACE) in Philadelphia, PA.

The event was hallmarked by the performance of Mike Walter as featured MC for the NACE foundation event, NACE's Got Talent! Mike was awesome, as was to be expected from a top performer. He showed 700+ caterers how a professional mobile entertainer can "own" the stage and really take command of the room.

The other key component involved ADJA members providing musical entertainment during the many meals and breaks during the conference. We

excelled by matching music and entertainment to the various themed events. The ADJA also provided facilitators for their seminar presentations. This was a great way to show the catering direc-



tors the value of an eloquent, articulate spokesperson—a service that a truly professional mobile DJ can provide for their events.

Jeremy Miller, past president of the Reno/Tahoe chapter of the ADJA, Jay

Thomson, & Mark Edwards all did a great job as a facilitators and representatives of the ADJA in the association's booth during the NACE marketplace.

Once again, the ADJA logo was everywhere. Dr. Drax made sure that our partnership was well recognized and visible at every turn. Once again the ADJA hit one out of the park! More and more NACE guests commented that they will be referring only ADJA member DJs to their clients and that they would be requiring insurance and ADJA membership as qualifications for being on their referral lists.

This was a huge stride forward for the ADJA. We look forward to next year when NACE will host its conference in Charlotte, NC, the home of one of our newest ADJA chapters. Get ready, Charlotte: Now it's your turn to shine! **A**

BREAKING NEWS IN THE KARAOKE WORLD...

Sound Choice Working with KJs

By Eric Godfrey, President, AKJA

Sound Choice, America's largest karaoke track manufacturer has reviewed its position in regards to hard drive-based karaoke systems.

Along with several other key players in the karaoke track manufacturing field, Sound Choice does not view the storage of tracks on a hard drive as infringement of their copyright material, provided the karaoke host can provide original manufacturer's discs or manufacturer's certificates of content purchase for each and every track used in a commercial venue. As President of the AKJA, I have been able to meet and get to know Bill Becker, the General Manager of Sound Choice. He is extremely reasonable and is moving forward in a positive way to better the

karaoke industry as a whole.

We have worked on a letter to be sent to venues that outlines the revised stance by Sound Choice. Here are some excerpts:

"Sound Choice has reviewed its position. Moving forward we will not view karaoke show hosts or companies that purchase all content and have a one for one copy of our karaoke tracks on hard drive or digital systems as infringing on our copyrights. This means we will not pursue any actions against these individuals or the venues in which they do business, provided they can prove the purchase of original manufacturer's content in support of each and every hard drive they use in a commercial application to perform karaoke shows. If they are running three, four or five shows per night, then they must be purchasing, and have in their inventory, that same corresponding number of actual copies or certificates of purchase. We highly recommend that you verify those originals prior to hiring any company to host karaoke entertainment..."

"...We will give karaoke show hosts

every opportunity to prove that they have legally purchased Sound Choice re-recorded karaoke tracks prior to contacting venue owners/managers..."

The letter mentions so-called "certificates of purchase." For any KJ not having discs to back up all copies they have in use, Sound Choice has set up a program where you can pay for certificates of purchase,



which they will attach to a list that you provide. The cost to the KJ will be 60 cents per song, and will insure that artists receive royalties on the karaoke tracks. To inquire about details of the program and obtain these certificates, call Chris Emrie of Sound Choice at 888-389-9647.

The AKJA, a division of the ADJA, is now working with a new organization made up of disc manufacturers, distributors, retailers, KJs and actual venues. Look for more information as this project develops. **A**

ADJA and DJ Industry Mourn Danette Koharchik

It is with great sadness and regret that the ADJA mourns the passing of Danette Koharchik; she passed away Monday, August 11. Danette was a long-time ADJA member and former chapter officer of the Orange County, CA Chapter. She was the proud recipient of the Entertainer of the Year Award from the American Disc Jockey Awards.

Danette was always friendly and warm to new members of the chapter, making them feel welcome. The incredible number of messages about her passing that came in to the ADJA national office provided a strong indicator of how many friends and colleagues she influenced and befriended. She will be missed by all who knew her.

Karl Detken of Pioneer Pro DJ, who knew her well, expressed the sentiments of many who knew Danette when he said, "She was always a positive, encouraging person. Many of us have spent time with her at many



Mobile Beat shows and her warm demeanor will be missed in our industry."

She leaves two young children and her fiancé Doug behind. Please keep them in your thoughts and prayers. The ADJA, in conjunction with her local ADJA chapter, of which she was an active member, is working on a donation program to assist her

children. Please check the members-only area of the ADJA website for further details as they become available. [A](#)

Sales Success: D to F

By Mitch Taylor

In my previous article, we discussed the beginning three letters: A, B and C of sales success. The series now continues with D to F...

D = Do What You Say You Will Do

This may seem obvious, but if you are running a successful service, this is likely one of the hallmarks of how you do business. Doing what you say you will do also goes back to communication. If a client sees that your website states that you always promptly return phone calls within 24 hours, and you don't get back to them until three days later, their trust in you is diminished from the start and they will be less likely to entrust you with their event.

E = Ease into the Meeting

It doesn't matter if your communication is via the telephone or face to face, easing into the conversation with your client is a proven way to establish trust between the two of you and one way to help build your relationship. For the majority of the functions at which you will perform, the client is investing several thousands of dollars in the outcome. You should recognize that investment and be able to respond

accordingly. Seek first to understand, then to be understood. This is habit # 5 from Stephen Covey's nationally acclaimed book *The 7 Habits of Highly Effective People*. Talk with your clients about their events. Have they attended similar events in the past? What are their likes and dislikes? What is their biggest fear about their day? How do they want their party remembered? These are all great ways to "break the ice" and find out what truly motivates



them and what their "hot buttons" might be. Another suggestion is to mirror your customer. If they are shy and timid, don't come across as loud and boisterous. This will only do harm to your

ability to establish a connection. People do business with people they like. Make a friend first...the rest will fall into place.

F = Follow Up

This is where most entertainment businesses fail. Have a follow-up system in place and follow it to a T. The sales process does not have a beginning and an end, but is a continuous circle. People are al-

SALES SUCCESS FROM A TO Z

ways going to have bar/bat mitzvahs, weddings, anniversary celebrations and school dances. The process doesn't end when their party does. You can build your business by staying in contact with your clients during other times of the year: birthdays, anniversaries, holidays or special occasions. A friend of theirs may say, "Hey, my daughter just got engaged. Do you know any good disc jockeys?" The efforts that you put in, to stay "top of mind" with that client, will pay off as they will tell their friends "You know...I've got just the guy (or gal)". Be the "go-to company" in your market.

Thanks for reading. I'll be back next month with G, H and I in sales success. [A](#)

The sales process does not have a beginning and an end, but is a continuous circle



Local Chapters: A **Blueprint** for Success

DJ IDEA SHARING

By Mike Fernino

Being a member of the ADJA is enhanced greatly by participating in local chapters set up all over the country.

Unfortunately, not every region has a local chapter. After personally meeting hundreds of our members at a recent convention, it became very clear to me that many wanted local chapters, but didn't know how to start one.

This is the story of the New England Chapter, how we created something out of nothing.

Please use this 10-point blueprint for success to create your own local ADJA chapter if your region does not have one. Don't wait for someone else to do it. Take the initiative and stand up to make it happen.

Here is what you will need:

1. A Great Team. Nothing can happen without a great team in place. To start a local chapter of the ADJA, you will need a minimum of five people willing to work towards this goal. A Board of Directors must be set up with a president, vice president, secretary, treasurer, and director. This team is the original group to get the job done, so assemble highly motivated and determined people. Find a meeting place, call all of your area's ADJA national members, and set a date for your first meeting.

2. Location. The New England Chapter was set up as 6 states participating in 1 chapter. This was a result of unsuccessful attempts to get New Hampshire and Boston chapters started. In our unique case, the states of New England are small enough, so we felt our best chance for unity was to unite the entire region. A central meeting point was selected for our first meeting. This location was a fair drive for all members and gave us a facility that would accommodate up to 100 people for our first get together. The facility let us set up sound, visual equipment, and provided food and beverage to the members. The perfect spot is the key to a great meeting.

3. Communication. This was the secret ingredient in our blueprint for

success. We had to get the word out to as many members and non-members of ADJA that we were putting together a New England chapter. The team got on the phones and made it happen. E-mail is great, but I always recommend a friendly and personal phone call to drive home the point that a potential member is welcome and wanted. Never assume people know what you are doing. Get the word out with enough time for people to schedule around their busy lives. Also, don't make one just one call. Follow up and get commitments for attendance.

4. Energy. Once the potential members are contacted, they need motivation to attend the meeting. This is where your passion and energy must come into play. You have to relay a message of positivity, and make members want to attend. Never pressure anyone or make them feel they have to join. Make them feel welcome and set forth a clear agenda of what you wish to accomplish.

5. Goals. Your members will want a clear vision statement provided at your first meeting. A chapter is only effective when it benefits its members directly, so your goals for the future must be laid out to share. Have a vision statement and list of things you see happening in your first, second and third year. A member will want meetings of substance, so be sure to properly communicate your agenda for the chapter.

6. Funds. This can go hand in hand with goals. Once a chapter is formed, your treasurer must set up a bank account so local dues can be directly deposited. Funds will come from the national office to be used to operate your chapter. Proper allocation of your money will result in great meetings. For the NE chapter, we put our money to work for the membership right away and held a very successful conference in Boston. Randy Bartlet and Dr. Drax addressed the attendees, delivering the message that education is our top benefit. Use your treasury to give the best to the membership, and watch your roster grow.


7. Patience. Nothing happens overnight, and that became obvious to me right away. Hopes of starting a chapter with 100

members quickly had to be adjusted after our first meeting. We had 40 DJs attend, 20 of whom decided to join as start-up members. A far cry from the 100 I had wished for, but these were very good people, and they became the foundation upon which we started construction. After our first anniversary, the New England chapter finds itself with 35 members. If we can keep up that pace, 100 members will be reached within a few years.

8. Determination. Your resolve will be tested many times over. Trust me on this one! There are so many negative people in the world. They will line up to tell you that you can't do something. These people will even show up to meetings and test your patience, but remain positive at all times and don't let them take you off course. Make it clear that they are wanted as members, but don't beg. In my experience starting the New England chapter, I feel that "if you build it, they will come." Most members will jump on board once you have created something of value to them. It takes a special few to join and create benefits rather than receive them.



9. Education. Your members will want to leave a meeting having gained something. Focus your meetings on education, which is the calling card of the ADJA. Take advantage of the exclusive educational content that the ADJA provides to its local chapters. Many fine DVDs can be selected and sent to your chapter direct from the national office. As you learn together, you will all grow as successful business men and women. As a direct result, your region gets better DJ entertainers and rates go higher. A rising tide will lift all boats.

10. Family. Now that you have started your chapter, remember that you are a family. Respect each other and look after one another. Your group is stronger together then separate. The possibilities for success are endless. "If we work together, imagine what we can do." 

Do You Deserve a Raise?

I got a phone call the other day from a good friend of mine who provides entertainment at wedding receptions in the Pacific Northwest. He was seeking some advice about raising his rates for the coming year. His dilemma was over whether or not he should give himself a raise and, if so, by how much?

As we discussed some of the markers he was gauging to make this important decision, some interesting facts came to light.

Economic Indicators

First, he was experiencing record-level bookings for the coming year and his prices were already averaging around \$3,000 or more, which is dramatically higher than what most of the DJs are currently charging for weddings in his market. He told me that he had well over 20 receptions booked for the coming year, and we were still in early August. Also, the majority of these bookings had come directly from word-of-mouth referrals.

Second, he admitted that he had failed to send out post-reception feedback surveys for several years now, so he had no current statistical data regarding his clients' satisfaction levels to inform his upcoming decision.

Seeking Satisfaction

My first suggestion was to encourage him to immediately send out feedback surveys to the last two year's worth of clients and ask for data regarding their overall satisfaction, their perceptions of the value provided by his services, and their favorite facets of his service and/or performance. Not only would collecting this information help him in his decision, but it also might give him that extra shot of confidence he needed to ask for his new price without hesitation.

I shared with him one important survey question that I had learned years earlier,

from my mentor's wife, Rebecca Ferrell, which was as follows...

"Did the services you received provide a value that was worth..."

#1 ...less than what you paid?

#2 ...exactly what you paid?

#3 ...more than what you paid?

I told him how I had been tracking these numbers since 1996 and the responses for option #3 had continued to grow every year. (I should also note that no one ever chose option #1.) This growing trend helped inform my decision to give myself a raise just about every year in increments of \$300 to \$500. But when the vast majority of the responses were coming in with option #3 selected, I decided to try adding option #4:

#4 ...way more than what you paid?

When I had accumulated over two year's worth of survey responses that clearly showed 90% of my clients were choosing options #3 and #4, this became one of my primary markers for attempting a seriously dramatic jump from my standard reception rates of \$2,850 and raising my rates up to \$5,000!

Measuring Milestones



Then we went back to his first marker. We discussed the concept of setting milestones in the current calendar year and then tracking the status of bookings for the coming year at each of the milestones going back several years in an effort to measure increases or decreases in demand. For instance, I usually

begin tracking my coming year's bookings with a milestone measurement on July 1st of the current year, followed by August, 1st September 1st, and October 1st. By looking at the figures for those same milestones going back to the year 2000, I was able to predict if the demand for my services was increasing and then respond with a raise if there was enough of a measurable increase to warrant it.

I highly recommended that he raise his rates substantially more than he had ever done before.


On September 1st of 1999, I had 15 receptions booked for the year 2000. In 2001 (after a substantial raise), the number was down at eight receptions booked by that date for the year 2002. Two years after that, the number was headed back up to 10. And then it went up yet again to 13 for the following year. By September 1st of 2005, I had 15 receptions booked for 2006. Two months later, I made my move to the \$5,000 pricing level.

Based on my friend's current numbers of 20+ receptions booked for 2009 well before we had yet to reach that September 1st milestone, I highly recommended that he might not only want

to raise his rates for 2009, but raise them substantially more than he had ever done before. I encouraged him to follow up on the feedback surveys for the past two years as a way of verifying one more marker that would most likely serve to solidify and inspire his final decision.

Assessing Expectations

Of course, by only quoting his new prices for the coming year, he would also have plenty of time to "test his market" to see if his new pricing would stick. I pointed out that if he found himself hitting a stone wall between now and the end of the year, he could always roll back down to his old pricing right after the holidays, when wedding bookings typically tend to spike.

Finally, I encouraged him to look at the fact that the numbers he was achieving at his current pricing were a clear indicator that he has been delivering top-quality service and performance for his clients. Brides don't beat a path to the doors of the mediocre. Brides don't pay substantially more than the current market average for something that will be...just average. If they are filling your calendar further out this year than they did last year; if their surveys are saying they got a great value from your services; and if they are beating a path to your door—you most certainly deserve a raise. Maybe even a really big one! 



For Jazmine, Victory Is Sweet

Chicago entertainer shatters barriers and hypes ADJA

By Mike Walter

When you think of a DJ who has just won the DJ of the Year award and goes by only one name, the first thing that comes to everyone's mind is Marcello, right?

There's a certain female entertainer from Chicago who is out to change that.

Meet Jazmine. She owns a company called H.Y.P.E Productions in Lynwood Illinois. She just joined the ADJA recently and she also just attended her first national DJ convention in Atlantic City. And while she was there, she figured, what the heck, she'll give this DJ of the Year contest a shot. See how that works out.

Jazmine started H.Y.P.E Productions 11 years ago after a stint as a dancer at another Chicago-based Mobile DJ Company. She has since grown H.Y.P.E into a formidable company, competing with the "big boys" of the Chicago DJ scene. H.Y.P.E Productions boasts eleven MCs, twelve DJs and three eleven-piece bands. Add to that a recording studio and a video division and H.Y.P.E Productions has become a major entertainment player in the Windy City. They do every type of event from mitzvahs to weddings although, truth be told, Jazmine prefers the mitzvahs. As she explains, "It is different every time and I like the challenge of finding the balance in entertaining adults AND kids. I want both age groups to leave saying they had an amazing experience!"

So in August of this year she made plans to attend the DJ Times convention

in Atlantic City and to compete in the DJ of the Year competition. Having never even seen the competition before, she reached out to a good friend (and past winner) KC Kokoruz. KC gave her invaluable advice about how to set up and execute a line dance to maximize her time on stage. It proved to be a bit of sage wisdom that may have made all the difference.

Yes, Jazmine did indeed win the competition, nudging out fellow Chicagoan Scott from Charizma. Of winning the award, and of being the first female to do so, Jazmine says, "It was made very clear to me that a female (let alone a newbie) had never won. And being the competitive person I am, I wanted to change that."


"I have been told many times in the Chicago market that I have pioneered an industry for women in a male dominated field," Jazmine continues. "But by winning this award in Atlantic City, I hope to change the stigma that a female can't 'bring it.' With hard work and dedication, you can win—male or female!"

There's a lot to be said for someone with talent who sets their mind to achieving a specific goal. We've seen it in this industry time and again. From Mark Ferrell's Worth Tour to Dr. Drax's current tenure as ADJA President, when a



person with all the ability in the world zeroes in on a goal, well, like McFadden and Whitehead said, "There ain't no stopping them now." Jazmine came to Atlantic City with a singular goal and she did everything she could to achieve it.

So why has this seasoned veteran, who has flown under the radar till recently, joined with the ADJA? "I am looking forward to building long-lasting relationships with others in my field. I am a true believer that you can learn the most from the people who have already experienced it. And the ADJA is the perfect outlet for entertainers to share their experiences with each other."

Jazmine represents everything that is good about our industry. Her outlook on DJing says it all: "I love being a part of a family planning one of their most memorable days of their lives. It is amazing to know that my performance creates such an impact on their celebration. The best moment is witnessing them take a step back and embrace the success that we created together. After all, that is what H.Y.P.E. stands for: How You Prefer Entertainment." 

I am a true believer that you can learn the most from the people who have already experienced it. And the ADJA is the perfect outlet for entertainers to share their experiences with each other.
—Jazmine



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MAKING THE MOST OF THE LAW OF DIMINISHING INTENT

By Bryan Dodge

We live in a busy world. All too often we focus on things that don't make a difference in the long run and neglect heartfelt thoughts that bubble up into our minds. When our minds focus on the chaff, we don't always see the wheat.

If we fail to act on the heartfelt ideas that come into our minds, we have missed important opportunities. These ideas are the source of effective change and the best way to use them in our life is to apply The Law of Diminishing Intent. That means translating intentions into positive actions. It means becoming proactive and acting on our ideas rather than reacting when it's too late.

When I speak to corporate leaders, I can see them sit up a little taller and begin watching more closely when I talk about being more proactive. As I start talking about be-



coming proactive by applying The Law of Diminishing Intent, I see their eyes light up with understanding as they recognize the power of this revolutionary principle that they can apply in every day life.


2 Day's Grace

Imagine standing on a sandy beach looking out at the sparkling blue ocean. Not too far from shore, you see a large sailboat with its beautiful white-trimmed sails flapping in the wind. As the wind fills the sails, the boat moves away from you and toward the horizon. The large size of the sailboat grows smaller or diminishes as it goes over the horizon. While I'm not talking about a sailboat, I am talking about how your passion can diminish if you don't move ahead with your intentions. The longer you think about an idea without taking action, the more likely it will not materialize.

So, what exactly is The Law of Diminishing Intent and how can you apply it? When a fresh idea pops into your mind or you get a sudden "feeling" that

there is something you should do, you then have a 48-hour window of opportunity to act. When you understand The Law of Diminishing Intent, it empowers you to act promptly on your best instincts. If you don't act within 48 hours, often you will derail your intentions and you will miss your chance to accomplish something important. Yes, some opportunities might come around again but many will disappear and be lost forever.

The longer you think about an idea without taking action, the more likely it will not materialize.

Quick and decisive action is one of the foundational elements of the Good Life. Using The Law of Diminishing Intent is a simple and effective way to turn intention into decisive action. It's the way to capture opportunities before they slip away. The more opportunities you can take advantage of, the better your life will be. It's that simple. 

The Good Life Rules!

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- Robert Lindquist, **MOBILE BEAT** magazine



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People Get Ready

How to entice people to participate in the game

By Rob Johnson

Here is the reality of the situation: Just like karaoke and dancing, many in the audience want to participate in trivia games....they just don't want to be the FIRST to participate. Unless you use creative methods, people may not participate until later in the night. If you are scheduled to start a trivia show at 9:00 p.m., you can't wait until 11:00 p.m. for people to get the courage to volunteer. Here is where a small amount of creativity yields huge results when getting your first group of contestants ready to go, before the show is scheduled to start. The following are some ideas for priming the pump for game playing.

1. Get a list from your client of people who will be attending who are fun and personable, like the office pranksters, joke tellers, and most likely to sing karaoke. Write their names on pieces of paper and draw from a hat when the games begin, announcing, "And our first contestant is..." This will add drama and excitement to the occasion.
2. In your introduction, get the client or company representative at your side and have them randomly pick the contestants that you need from the audience. They may be willing to pick contestants for you. Especially if the client is the Human Resources person.
3. Ask the audience, "Who would you like to see up here playing?" Have them point them out. There will be a ton of finger pointing so pick someone who seems to be very popular.
4. In your intro to the show, ask the audience in a very animated way, "Every night millions of TV game show fans sit in their chairs shouting out answers that TV contestants are stuck on. How many of you wish you were one of those contestants?" Hands raise, then grab those people to be your contestants. You've reeled them into

"Every night millions of TV game show fans sit in their chairs shouting out answers that TV contestants are stuck on. How many of you wish you were one of those contestants?"

the game without them giving them a chance to think about it.

5. People LOVE to win free stuff. In your intro ask, "Who is ready for some fun trivia? I wanna hear you make some noise!" Then ask it again and create a demand. Then ask in an animated way, "Who wants to win some free stuff?" The crowd goes wild. Once you see who goes the most wild, tell (don't ask) them "OK, great then, I need you, you, you, and you to come up here right now!" Caught up in the moment, contestants come up and are now part of the game without even realizing it.
6. Tape as many business cards as you need contestants under the tables and chairs before the audience arrives. For example, if you need three contestants for your first round, tape three business cards under the tables and chairs before guests arrive. Then, when the show starts, announce that there are three of your business cards hidden in the room. "Everyone stand up." Give them a moment to arise. "Now, we are going to start with a simple game. Find my business card hidden in this room and bring it to me for a prize." Everyone is now off their chairs and looking. (Again, everyone loves a prize!) When the three cards are found and are brought to you then announce on the mic, "You know what you just won? You won the opportunity to be my first contestants for our first round of (trivia game)." The audience and contestants will react to your setup. This reaction allows for fun interaction on your part.
7. If you are asking for volunteers, and only one person stands up to volunteer, get that person up on stage and have him/her pick the other contestants. "Now be sure to pick opponents that you are sure you can beat!" When the other contestants are picked, have fun with it. "Now why did you pick him? You really think you can beat him at (name of game)? Continue down the line until you have all the volunteers you need.

8. A really off-the-wall approach for corporate events, where the contestants are pre-selected by the client, is to give them unusual objects in private before the event. Then, in a Let's Make a Deal style, call for the object and announce that who ever has this object gets to be one of the first contestants. Make your objects very wild like "Who has a potato with seven plastic knives sticking out of it?" The contestant stands up holding the potato with the seven knives, and everyone laughs. "Who just so happens to have a 1978 penny taped to a ace of spades with the word "happy" written on it with a red marker?" Or "Who just so happens to have page 49 of a Sears catalogue with used chewing gum on it?"

Once you finish your first round, everyone realizes how easy and fun it is and usually you won't have to resort to any unique method for future rounds. Simply state, "I need the next three contestants up here get to play our next round". Look down at your notes, pretend to be busy for about 20 seconds. When you look up you will see a new set of contestants ready, willing and eager to play. Or better yet, use idea #8 with more realistic items if it appears that too many people want to play.

If circumstances do not allow for any of the above methods, assuring the audience that the questions are easy and fun helps put their mind at ease. Sometimes allowing them to work as teams encourages more willing participants for the first round.

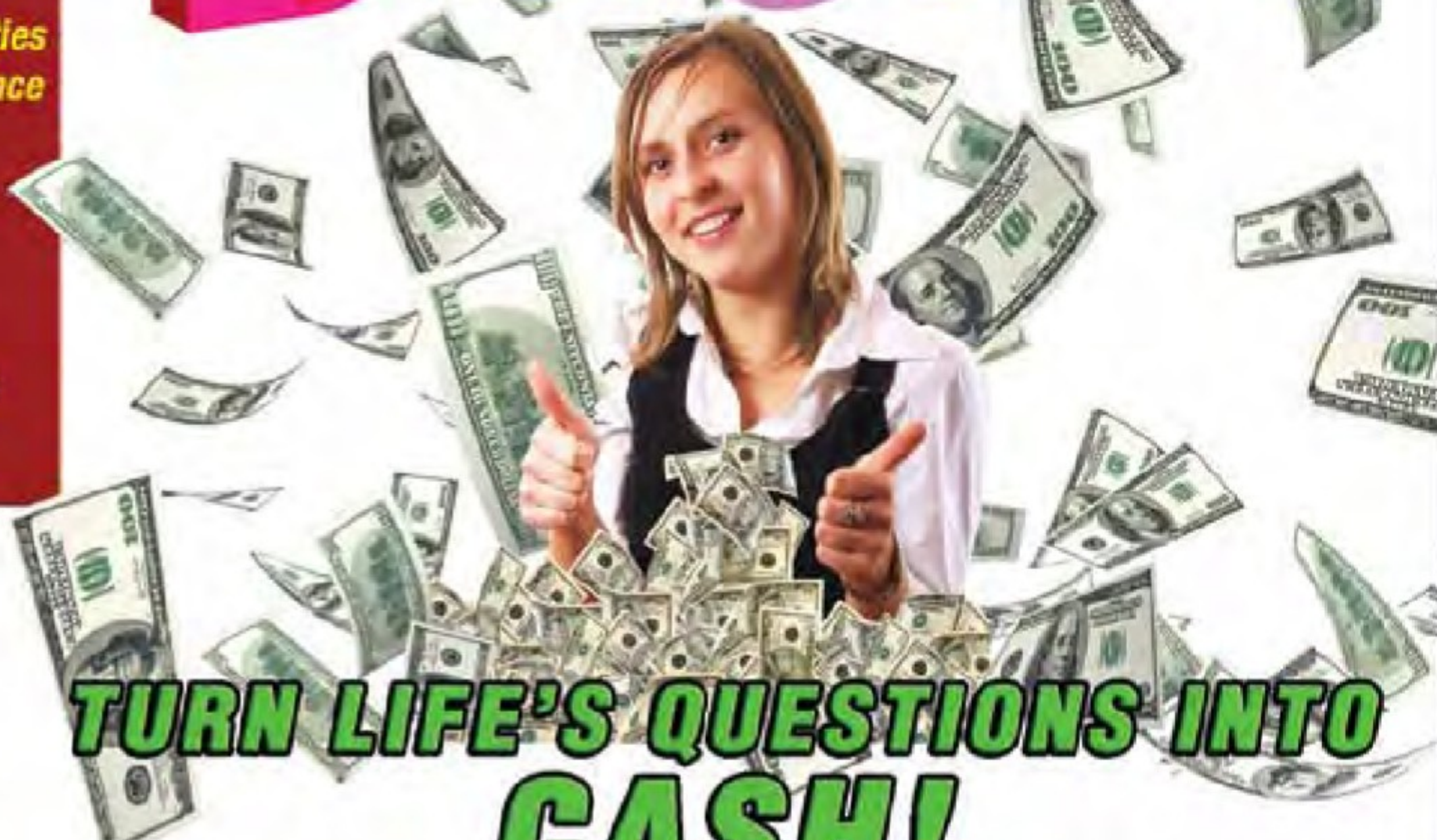
What it comes down to is showmanship. You are the performer. Give the client and guests a great show and it will set you apart from all the other options out there for entertainment. Remember, there are always people at trivia parties who are getting married or know people that are getting married. A successful trivia party can lead to tons of other work. **MB**

Rob Johnson is the spokesperson and National Representative for DigiGames. Prior to switching to DigiGames, he used Creative Imagineering products for over six years.

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Lighten Up!

A look at how another definition of “light” pertains to entertainers

By Mike Ficher

In 1984, Czech author Milan Kundera composed what has become a modern literary classic, *The Unbearable Lightness of Being*. Part romance novel, part history lesson, part post-modern epic, the book touches on Nietzsche’s implied existentialism and the concept of “unbearable lightness” (each of us has only one life to live) framed through the experiences of four artists and intellectuals living in communist Czechoslovakia during the Prague Spring and the subsequent Soviet crackdown in 1968.

CRUEL SUMMER

Tomas is a womanizing doctor and intellectual who lives for his work and postulates sex and love as two discreet, unrelated entities; Tereza, Tomas’ wife, is a gentle photographer whose insecurity guides her into rationalizing she is the source of Tomas’ habitual infidelity; Sabina, Tomas’ favorite mistress and best friend, is a painter who abhors kitsch yet struggles for expression though she is shackled by the environmental chains of Puritan ancestry and Russian socialism; and Franz is a kind, compassionate, married Swiss professor, idealist, and Sabina’s lover, who finds meaning and pleasure in marches and protests, which serve as a welcome respite from his often suffocating life of academia.

While a connection between the pursuit of entertainment excellence and the profound

concepts and the rich characters of Kundera’s prose may not be readily apparent, for the majority of entertainers, balancing the weightiness of the being entrusted with responsibility for the critical element of entertainment at many of life’s most memorable occasions with the lightness of an enjoyable avocation offers an intriguing parallel.

Yes, mobile entertainment is a business, a profession, a means to earn a living, a means to satisfy an inner need. But, when one contemplates an entertainers’ role at an event and in life, isn’t one of the basic human needs the lightness of celebrating our humanity, our joy, our relationships through the expressions of art, music and dance? And, mobile entertainers, with their skill set expanding under the demands of an increasingly selective client base, are often at the center of that experience.

YOU LIGHT UP THEIR LIVES

What can lightness mean in the world of the mobile entertainer?

The ongoing water cooler fave, *Dancing with the Stars*, illuminates the public’s relentless infatuation with the lightness of expression through dance. Certainly, most mobile entertainers do not aspire to glide across the floor like past program champions Drew Lachey, Emmitt Smith or Kelly Monaco. However, becoming adept at basic audience-involvement dances, such as the Electric Slide, Cha Cha Slide and Macarena, and knowledgeable about specific songs for many of the dances featured on the hit television series, increases the potential enjoyment for guests and stamps the performer as a go-to entertainer.

SMILE A LITTLE SMILE FOR ME

Lightness may also translate into the tone an entertainer establishes with the audience. Do

LAUGHING YOUR WAY TO LIGHTNESS?

If you are having trouble lightening up, as Mike Ficher suggests, maybe Laughter Yoga is for you. It is a unique concept developed by Indian physician Dr. Madan Kataria. According to this growing movement’s web site at www.laughteryoga.org, “It combines laughter exercises with yoga breathing, which brings more oxygen to the body and brain, making one feel more energetic and healthy. The concept is based on a scientific fact that the body cannot differentiate between fake and real laughter. One gets the same physiological and psychological benefits. Safe, easy and scientifically proven, Laughter Yoga is a lot of fun. Started with just five people in 1995, today it is a global phenomenon with over 6000 clubs in 60 countries.”

“Scientific research shows that laughter can help resolve many major workplace issues,” the info at the site continues. “It reduces stress, resulting in improved physical and mental health and quality of work, better communication, team building skills and interpersonal relationships. Results of Laughter Yoga programs introduced by many companies and corporations around the world indicate that employees become more committed and efficient, and learn more easily. This is often reflected in increased sales, productivity and a more harmonious workplace.”

Whether or not you buy into the yoga part, there’s no denying that “laughter is contagious” and can truly lighten up the day at work and elsewhere. That can only be good for business! -Ed.

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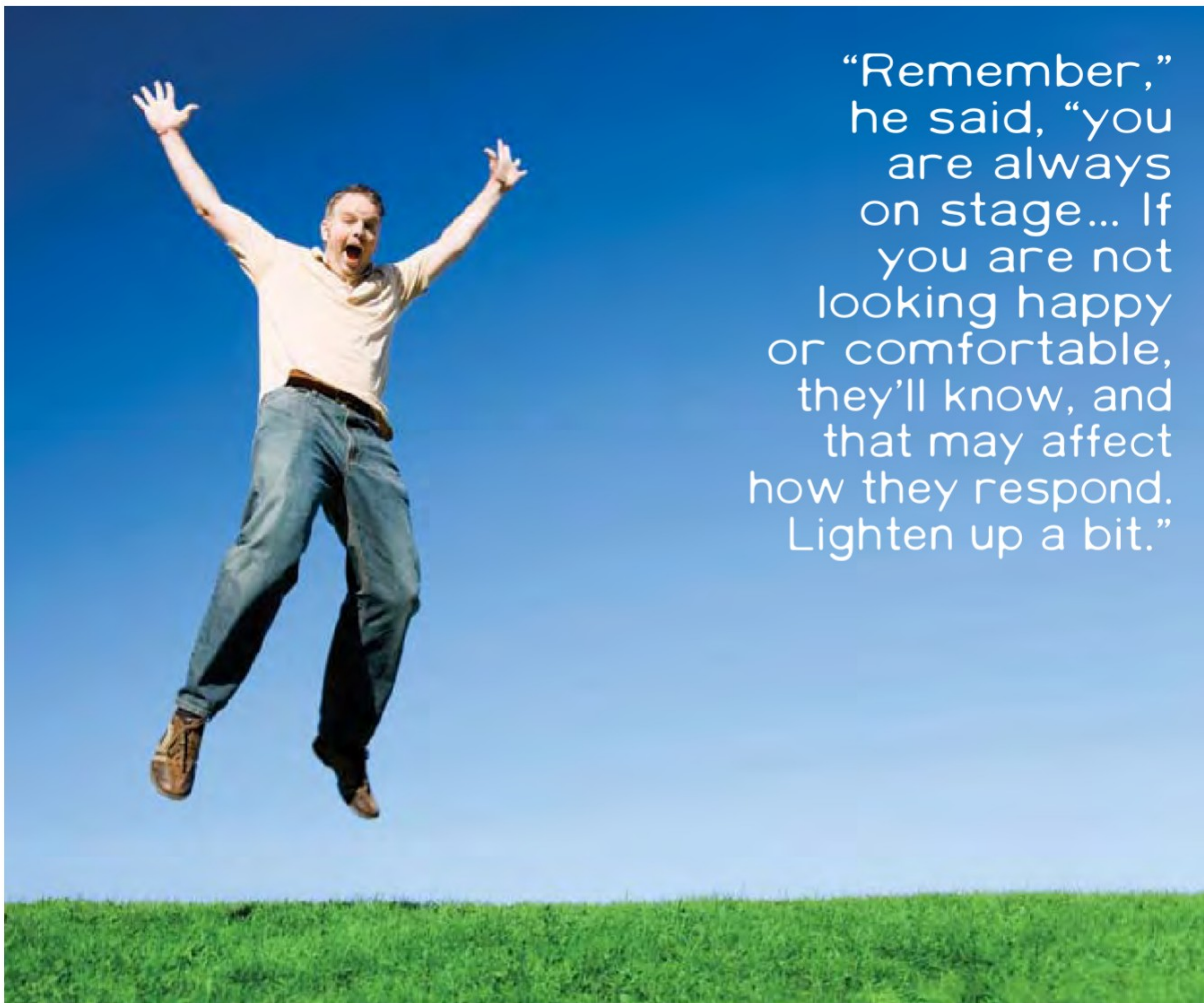
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“Remember,” he said, “you are always on stage... If you are not looking happy or comfortable, they’ll know, and that may affect how they respond. Lighten up a bit.”

you come across as demanding or overbearing? Or, perhaps, unresponsive, unclear and unaware? And these characteristics are not limited to the verbal realm.

Many years ago, a colleague was kind enough to attend one of my events to offer suggestions for improvement. After the event, he observed that I did not smile enough.

“You look too intense when you are searching for a song or just standing behind the console. And, that’s not you. Remember,” he said, “you are always on stage and always visible at an event. Sometimes, guests will look at you just to focus on something visual. If you are not looking happy or comfortable, they’ll know, and that may affect how they respond. Lighten up a bit.”

Some of the best advice I ever received. Immediately, I became much more conscious of the image I projected when not speaking, as well as the body language employed when conversing with guests. I continually work on projecting light, airy, event-appropriate, non-verbal posturing. Do you project a lightness in your body

language and your facial expressions when you are speaking? Do you communicate a lightness when you are searching for a song, gazing at your computer monitor or manipulating a control on your board?

WE GO TOGETHER

Lightness may also benefit the partnership established with other event professionals at a gig, one of the keys to a seamless client experience and the development of richer, more fruitful professional affiliations. Are you heavy-handed, demanding and inflexible when dealing with other vendors at an event? Or are you open, supportive and patient when managing the often complex relationships necessary for smooth execution of an event? Might a lighter touch create a less stressed out, more supportive and, ultimately, productive environment?

JUST THE WAY YOU ARE

And, finally, cultivating lightness might transform your conversations with clients and potential

customers. Admittedly, many inquiring prospects are either inexperienced or even a bit nervous at determining what they need, what to ask, what is fair value and more. Do you create a weighty atmosphere for them through hard sell and negative tactics? Or, do you introduce the lightness of sincere empathy, as you nurture a problem-solving, mutually-beneficial association? Being best friends is not the goal, but understanding their needs and goals and offering the lightness necessary to successfully address their concerns is welcome.

Whether or not you bear any characteristics similar to Tomas, Teresa, Sabina or Franz, you might benefit by injecting a bit of lightness into your mobile entertainment business and your performance. It might be even bearable. **MB**

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express mobile entertainment, based in Bend, Oregon. A four-time presenter and host at Mobile Beat shows, Mike has been expanding the public’s definition of the mobile entertainer since 1986.

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Coming Out of the Dark... to Light Up the Future

Learn to illuminate the big picture

By Jorge Lopez

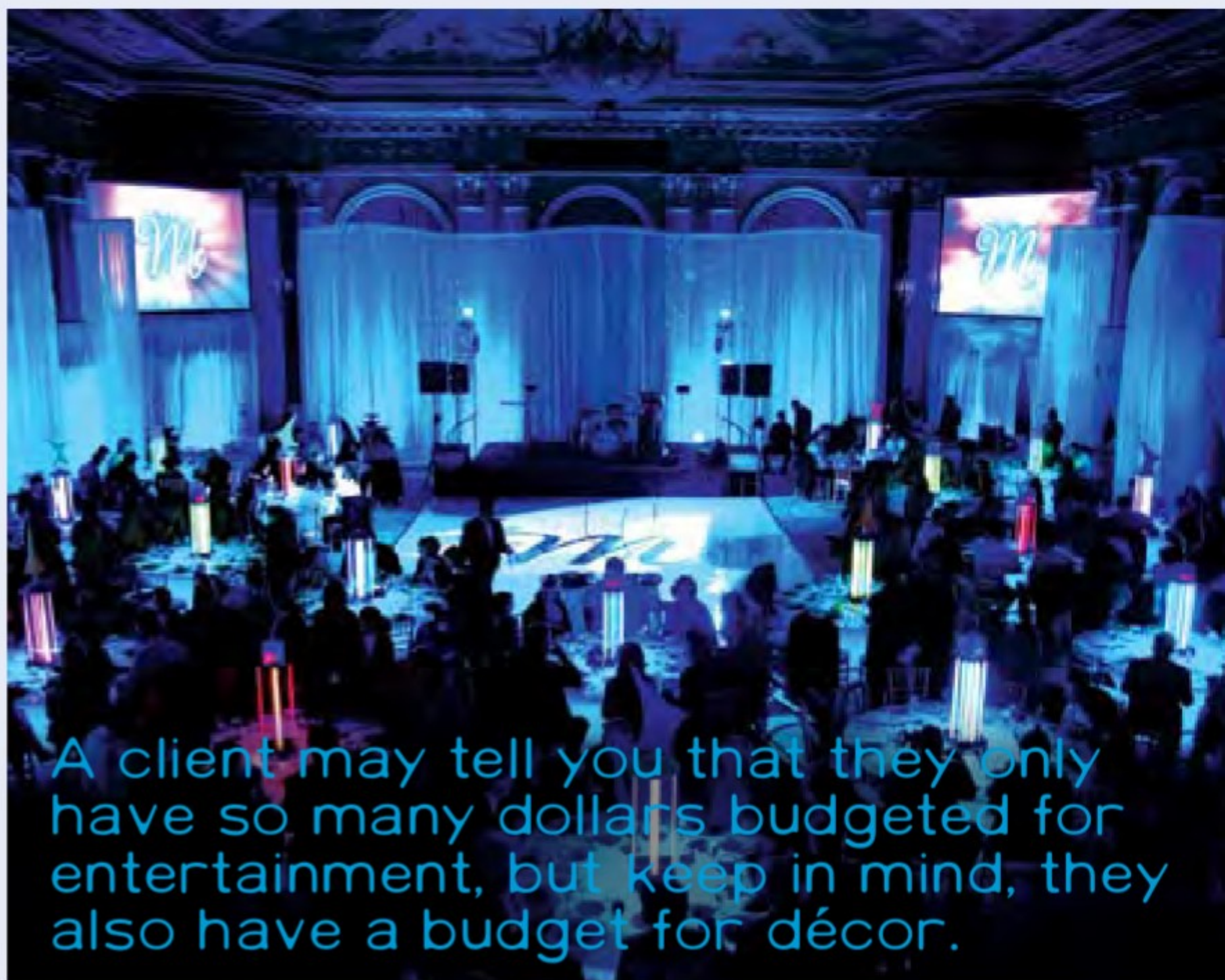
We have all heard the statement "change is imminent." For the mobile DJ this has become out industry reality. As we adapt consistently to every changing technology, we must, first and foremost, stay focused on what our clients want.

THAT'S WHAT THEY DEPEND ON US FOR.

Of course what they depend on us for is sound, music and personality but what actually has the most intangible value is...creativity! An example of this is our ability to create and transform a dance floor and entire ballrooms with ideas. And this is especially true with lighting.

ATMOSPHERE AROUND THE (CUTTING) EDGE

Mobile DJs usually focus all of their attention—



A client may tell you that they only have so many dollars budgeted for entertainment, but keep in mind, they also have a budget for décor.

and lights—on the dance floor. This is definitely important, but we have a great opportunity to serve our clients better (and grow our business at the same time) by extending our creativity beyond the boundaries of the hardwood.

What I'm referring to is décor lighting, not in place of our dance lights but together with it, in a combination that provides a complete visual experience for party guests. Think about it: Especially for those of us that do corporate events, we would do well to keep in mind that the largest percentage of the budget for large corporate events is décor.

Remember also that a client may tell you that they only have so many dollars budgeted for entertainment, but keep in mind, they also have a budget for décor.

DÉCOR LIGHTING: A PRACTICAL EXAMPLE

The accompanying photo shows an event our company did earlier this year. It took place at the Biltmore Hotel in Los Angeles in that facility's Crystal Ballroom. It was an upscale 21st birthday celebration for a young man named Mark.

Here is what we used to create the rich atmosphere of color, reaching to all corners of the room:

50 LED décor lights for up-lighting drapery
2 Star Maze laser effects on drapes
4 Martin MAC-250s (stage + dance)
4 High End Technobeams (stage + dance)

4 American DJ Mighty Scans (stage + dance)
25 LED lights to up-light Lucite tables
6 LED lights to down-light ice fruit displays
4 LED lights to light martini bar
1 Laptop with Martin Light Jockey software
1 DMX cable complement
1 DMX LED controller
1 Wireless LED controller (back-up)

POWER TIPS FOR DÉCOR PRODUCTION

- *Do a site inspection of the venue to confirm that there is adequate power*
- *Find out if there will be a cost incurred by the client for any additional power. You don't want ANY surprises in this area!*
- *Make sure to use LED lights. LED lighting has made atmospheric lighting much easier to set up and offers a whole new spectrum of color control. Another key selling point is the savings in power—and, in turn, money—that low-power LED fixtures provide.*

It is very important to remember that when you're selling décor lighting that you're really selling vision and ideas. Usually the client is less interested in how many lights you will be using and more interested in how their event is going to look and feel.

I understand that every event is different and not all are as large as Mark's 21st birthday party. What I hope you take away from this article is the need to stop and ask yourself how you can improve your overall lighting inventory—beyond the obvious dance floor fixtures—so that you can service your clients even better and grow your business at the same time.

Your clients need lighting, and they're going to get it from someone...it might as well be from you! **MB**

Jorge Lopez is the CEO of Invisible Touch and J&M Entertainment. Since its founding in 1979, Jorge has built J&M from a part-time mobile DJ business into a full-fledged, continually growing multimedia service provider for events of all kinds.

Frankenstand is Reanimated!

The next generation of heavy lifters attacks US shores

By Marc Andrews

As a very satisfied user of the first generation of Frankenstands, I was eagerly anticipating the second generation of this product, along with many others. Every single one of our company's systems rolls with a pair of first generation stands for its powered speakers, ranging from the QSC HPR Series at 60 pounds each to American Audio units at around 40 pounds that we use for our wedding ceremony systems. I have additionally placed a set of

Frankenstands with my church, which sets up each week in our local high school.

The key to the Frankenstands, if you aren't familiar with them, is that they have an EZ-UP system inside the stand, so that all you have to do after mounting your speaker on it to raise it up in the air is just give in a little push. That is why they are the "Original" Powered Speaker Stands. By a little push I mean literally two or three fingers palm up pushing on the bottom of the speaker. This is all instead of lifting the speakers with two full arms and somehow coming up with a third hand that can twist the knob to tighten it in place. Frankenstands turn this all into a simple process because of its unique EZ-UP innovation. The stands come in two ratings, F1 and F2, so that the stand is adjusted to the weight of the speaker that is most commonly mounted on it.

The biggest complaint I heard about the first generation of this product is that they were so expensive, with a street price bordering around \$250 each. At that point they were made by hand by the inventor, Mike "Dr. Frankenstand" Ryan, in San Diego, California. For this product to hit the big time, the key was to make a lot of them as a good quality product for less money and get them on the street for \$140-\$150. The second generation of the product has accomplished this by manufacturing overseas like most other stands. The new stands are a little bit heavier and made out of strong steel instead of alumi-



Frankenstand inventor Mike "Dr. Frankenstand" Ryan and his son Gabe demonstrate the power of the stand at last January's Winter NAMM trade show.

num, but have the same system built into them. Overall they are worth the money as compared with regular, run-of-the-mill stands, especially if you are dealing with disc jockeys that are going out by themselves, instead of multi-person crews. Frankenstands make it easy on your DJs backs and help you save on your Workman's Comp claims! **MB** www.frankenstand.com

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POWER HUNGRY

Safe power distribution at a gig can keep your gear—and you—from getting juiced

By Scott Davies, General Manager, American DJ Group of Companies

Setting up at a DJ gig involves more than configuring your audio system, positioning your lights and speakers, and plugging everything into the electrical circuits. Even more important than *where you put each piece of gear is how you distribute the power drawn by each piece among the available electrical circuits.*

I've seen many DJs make the unfortunate mistake of connecting all their lighting and audio gear to a single 20-amp circuit. The results can be disastrous—it's only a matter of time before things start to overheat and breakers begin to trip. In a worst-case scenario, a short caused by overloading a circuit can lead to equipment damage or even a fire or explosion, putting everyone in the room at risk. That's why it's so crucial to distribute your power loads safely, and not over-tax a single circuit with more of a burden than it can handle.

GET THE SCOOP

The best time to think about power distribution is before the gig. To paraphrase the old saying, a nanoampere of prevention is worth a volt/ohm of cure. You should always go check out the venue beforehand so you know how much power supply is available—i.e. how many circuits there are and how many amps are available for each circuit. This way, you can "size your gear to the gig" and determine how much and what kind of equipment to bring with you.

You can often get the necessary information about a venue's power supply from its electrical panel, which typically includes labels describing each breaker and what it controls. If the electrical panel does not contain this information, you should ask to speak with the house electrician (or person who performs this function) and get a rundown on the venue's circuitry layout and amperage capacity.

DO THE MATH

Once you know how many circuits and amps you have to work with, the other side of the equation is determining the amperage draw of each

of your lighting and audio pieces, so you can distribute your gear evenly without overloading any circuit. If you do not know a gear piece's amp draw, there's a simple formula for calculating it, if you know two other things: the *wattage* the piece draws (typically included with the product information), and the *voltage* it will be operating at. The formula for calculating amperage draw is: *Amps = Watts divided by Volts*. For example, if a light draws 250 watts of power and runs at 110 volts, the amp draw would be 250 divided by 110 or 2.27 amps.

By adding up the amp draws of all the gear pieces that will be connected to a circuit, you can make sure to stay within a safe load limit. But what if the numbers don't add up? In other words, what if the power supply at the venue doesn't seem adequate to handle your lighting/audio load? This is where pre-planning really helps. You can start eliminating gear that draws lots of amperage, items that you really can do without. Time and again, I've seen DJs take unnecessary equipment to a gig when they really

I'VE SEEN MANY DJs MAKE THE UNFORTUNATE MISTAKE OF CONNECTING ALL THEIR LIGHTING AND AUDIO GEAR TO A SINGLE 20-AMP CIRCUIT.



could have gotten away with half as much. Some examples might be bass bottom/sub woofer power amps (if you're using a set of full range speakers), high-powered lighting fixtures, and fog machines.

To be extra sure that your gear isn't overloading a circuit, you might want to invest in a handy little tool called a clamp amp probe. You simply place the clamp around the main power feed, and it will give you a measurement of how many amps are being drawn from a given circuit. This tool could end up being very helpful, especially if you're not sure of the amperage draw of some of your gear.

LIGHTEN THE LOAD WITH LEDS

Another step you can take to reduce amperage draw is to use high-powered lighting effects, such as par cans, sparingly or at lower intensity levels. Or if you really want to cut down on the juice, how about getting some of the new energy-ef-

ficient LED-powered lighting products? LED effects draw an incredibly smaller amount of power than halogen fixtures of comparable brightness, so you can string more of them together on a single circuit or use them with more pieces of other gear. For example, American DJ's Mystic LED moonflower consumes only 48 watts, yet has an output similar to a 250-watt halogen effect. So you could put *five* Mystic LEDs where you'd put one halogen 250-watter, and still suck up less juice! Plus, LEDs can help reduce energy use in another way: Their sharp, vivid beams look great without fog, so you can eliminate that power-hungry fog machine.

GEARING UP FOR SUCCESS

But safe power distribution is more than just a numbers game—there are other factors to consider when hooking up your gear, too. For one, it's always a good idea to plug your audio and lighting gear into separate circuits. Aside from overloading issues, lighting equipment produces a grounding noise that can harm your sound system. Audio products are very sensitive to the grounds of other equipment on the same circuit, and this can ultimately cause extreme damage to some types of sound gear.

Another important safety precaution is to make sure you use good, professional quality electrical cords, which are the proper gauge for the job. Cheap cords or cords with inadequate gauge sizes for the job tend to get extremely hot when a lot of power is drawn through them, and may ultimately melt, which can cause a short or—even worse—a fire. A well-grounded UL-listed, correct gauge cord not only takes away this risk, it also eliminates the magnetic field that can cause problems to audio equipment. As a rule of thumb, it's recommended that you use 12/3 gauge extension cords per 20-amp power supply and 16/3 gauge per 15-amp power supply.

As a final word of advice, I would recommend investing in your own power distribution panel or rack, because it makes managing power so much easier. Typically, a power distribution system comes equipped with all the necessary breakers, allowing the user to reset any tripped breaker him/herself. This eliminates the scramble of trying to get to the house panel to reset breakers when you're in the middle of a gig. Plus, with a power rack or panel, you can connect some of your lighting to channel 1, other lighting to channel 2, audio to channel 3 and so on. If one of the channels is overloaded, only that channel's breaker will trip, so you don't lose all your lighting and audio, as you would if they were on the same circuit without a power distribution system.

Developing a safe power distribution plan isn't rocket science, but it is something you should be concerned with at every gig. With a little pre-planning and the right choice of gear, you can avoid tripped breakers, blackouts, meltdowns and worse—and keep the juice flowing for a truly empowered performance. **MB**

600-Watt Gorilla and Monster Mixer

Behringer's DDM4000 Digital Pro DJ Mixer and EUROLIVE B415DSP Active Speakers make a powerful team

By Marti Dibergi

From the shores of Seattle and into your rig come the "600-watt gorilla"—Behringer's EUROLIVE B415DSP powered speaker—and the digital "monster mixer," the DDM4000. The two products, specifically designed with the touring DJ in mind, feature great gadgets that will help you accomplish what you need to do with style. Together, they make a great combination PA/performance solution.

WHAT'S THAT FUNCTION KENNETH?

The DDM4000 is a digitally integrated 4-channel mixer that allows 8 signal sources to be connected simultaneously. For a DJ mixer, the DDM 4000 is strikingly sophisticated. From a headphone section that includes bass/snare boost functions to its ability to recall your last mix settings, this mixer really taps into the needs of DJs in the digital world.

The DDM4000 includes functions that, most often, other mixers don't. For instance, it has two freely assignable FX engines, which means you can assign one effect to one channel and a completely different effect to a separate channel, rather than being limited to one effect at a time for all channels, all the time.

Quite possibly the coolest function of this mixer is the crossfader section. It features separate 3-band (bass, treble, and mid) EQ kill functions. The section also includes flexible crossfader assignment, start option, and crossfader curve control.

Last but not least are the mixer's outputs. Instead of calling them the traditional main, booth, etc., Behringer has renamed them outputs A & B, which are either dual RCA or XLR, for greater flexibility. Those outputs are controlled via separate knobs on the top right of the mixer.

HYBRID VIBE

Even with the touring DJ in mind, one thing is for certain—this is a good-looking mixer. In a dark room, the right functions are lit up for easy access. And speaking of easy access, the functionality of the design of this mixer works well. Processes such as the FX engines are in the right places (the FX controls being right above the faders), while not being too crowded.

Included with the DDM4000 are rackmount ears, which make transport in a slant-top road case a lot easier. Access to inputs also shouldn't be an issue. With the ability to patch into eight different sources—quite a few for any DJ-oriented mixer—you should be able to have all your playback machines plugged in and ready to go at all times.

This mixer feels right because it's a hybrid. It is part battle mixer with its size and shape, part mobile mixer with its number of inputs and cool functions, and also part live soundboard with its onboard effects and control over the output

mix. Flexibility is built in, along with plenty of opportunities to try new tricks and effects and integrate those into your shows.

THE KILLA GORILLA

It is not often that you see a 600-watt 15" loudspeaker in packaging that looks like what DJs have come to know as a standard powered speaker, but Behringer's Eurolive B415DSP is just that. Looks can certainly be deceiving; you soon notice an audible difference between what you might expect and what is actually being pumped out, as soon as you come close to this powered box.

If the DDM 4000 was designed with mobile DJ in mind, this unit was seemingly built simply with "boom" in mind. Packed into its sleek frame, the B415DSP truly delivers a wallop when asked. As a matter of fact, I performed for 300 people with just these speakers and a program source.

As mentioned, this a 15" powered speaker that peaks at 600 watts; a 1.75" titanium HF driver solidly handles the high end. On back there is a built-in mixer that features a dual-band EQ, a noise gate (perfect for killing a system hum), a low-cut filter, and a contour filter. The noise gate especially comes in handy when patching unlevelled sources into your board. Any hum at idle is then suppressed until a strong signal such

as your voice or recorded music is sent through the gate. Another application, when the speaker is being used on stage as a monitor wedge, would be to eliminate feedback caused by multiple open mics or other sonic hazards.

The B415DSP, like most powered speakers, is best used in the pole-mounted position, and its additional features include additional line outputs for linking of additional speakers. For inputs, there are two main XLR connections to the speaker's integrated mixer. With a crossover and expanded EQ control right on the speaker, the B415DSP allows for greater versatility when playing all shapes and sizes of rooms.

TAKE ME THERE

Design wise, the B415DSP allows for easy transport, as it is encased in the almost-





industry-standard hard plastic shell that has been shown to last for years. Its wedge shape means not only that it can easily serve as a stage monitor, but also that it sits well on the floor of a mobile DJ van, with no tipping over or traveling across the vehicle to worry about.

Weighing in at 76 pounds, this may not be the lightest speaker out there, but that can also be a good thing. The weight means great sound and extra flexibility, as there is a larger high-quality magnet on the subwoofer, while more electronics are packed into the mixer on the back. The rubber feet on the bottom of the unit are also a nice touch, as they prohibit sliding during upright transport and also provide a steady base when in stackable applications.

ROAD TRIP!

On my test run with this matched set from Behringer, I was the most excited and impressed with the functions and settings the DDM4000 mixer provided. Don't get me wrong, the B415DSPs were excellent performers (as my main PA rig for a number of weeks), but I love masses of buttons to play with (think mad scientist) and the DDM4000 provided me plenty of that.

Ordinarily, I rely on the onboard effects found on my player and controller, however, I found myself going to the mixer because it was easier to access in combination with crossfading and volume control. What surprised me the most were the crossfader EQ Kills that cover three bands from two of the channels on the

mixer (completely assignable). I could fade the full range (bass, treble, and mid) into a bit of just vocals or guitar (treble) on the second channel before starting up the rest of the "band," so to speak.

As I mentioned, I used the B415DSPs for a few weeks as my main sound reinforcement rig, and I loved their output. Behringer's new 1.75" diaphragm HF driver impressed me with its clarity and ability to project vocals over the crowd. For me, the weight of the speakers was not an issue considering my use of hydraulic stands. The size also gave me an advantage (with a 15" sub, the boxes are a bit taller than your average powered speaker) because I was able to get more height in my setup.

CONCLUSION

After reviewing this system and testing it for weeks, I am still impressed. It took a bit longer to punch out this dual review than the typical piece because of all the features on the DDM4000, plus the incredible functionality and versatility of the EUROLIVE B415DSP. Behringer has come a long way toward tapping into what this generation of mobile jocks needs and wants, with the increasing demands put on us by clients and unforeseen situations alike. What is great is that Behringer is taking a "Swiss army knife" approach to gear—yet all of the many functions are desired and necessary for versatility. **MB**

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Beta... Max Cool

The portable, powerful BETA 3 from Omnisistem delivers the goods

By J. Richard Roberts

After seeing the incredible new BETA 3 portable PA system by Omnisistem for the first time at MBLV08, I decided that I had to try one out for myself, on my own turf. I had to decide if there were any tricks up the product representative's sleeve when I was given a demonstration. Surely, I reasoned, there was probably a rack of processors sparkling up the sound from somewhere behind the backdrop. Surely this company known for its dazzling lasers was blinding me with science somehow. There wasn't any way that a system of this size could produce such a big, rich sound without any help! Well, my suspicions proved unfounded.

CASE: OPENED

At home base, I found every stat on the sheet to be spot on. Every scenario I had thought up about processors and secret compartments in the Omnisistem trade show booth ended up being just figments of my occasionally overblown imagination. What I wasn't imagining, though, was the real output and excessive mobility that the BETA 3 system offered.

This is a three-part system consisting of one 12" U12B subwoofer and two U6 full range speakers. Inside the sub is one U12Ba 2.1b amplifier that powers the whole system. Together, the pieces combine to output a peak of 700 watts (500W sub at 4 ohms, 2 top speakers x 100W at 8 ohms) that is impressive, especially at a weight of just smidge over 110 pounds, total (includes speakers, brackets and cables).

Another aspect of this system that will appeal to mobile DJs is its portability. The BETA 3 system comes with its own handy rolling case, imprinted with the BETA 3 logo. At the aforementioned weight, the case makes transporting the system easy and efficient. Believe it or not, I fit all 700 watts of this system into the back seat of a Ford Mustang to do a quick, hour-long corporate picnic.

The system also sports a relatively small footprint when set up as well. For small events where you are shoved in a corner, this is the perfect system. In that corner, you will find the BETA 3 fits in rather snugly with the subwoofer placed conveniently beneath the table (make sure there is adequate air flow to the built-in amplifier), while the speakers (on the provided low-profile stands and brackets) will flank the table quite nicely. Aesthetically, the BETA 3 is low profile, but acoustically—she roars.

Omnisistem includes everything needed (cables, carrying case, stands, and brackets) for the BETA 3 to roll right out of the shipping case and to your gig. Additionally, the system can function as a secondary system on your larger gigs with added two-way input accessibility. As for connections, the input into the amplifier from the board is male XLR, while the outputs to the speakers are Neutrik Speakons.

ROAD TESTED AND ACROSS THE GAMUT

For its niche, the BETA 3 performs very well. It was designed for parties of 30 to 250 people, and during my road tests I used the system for crowds of 50, 85, and 200 respectively. For a second opinion, a coworker took the system to two of his events in the same size range.



What we both found was the ability of the BETA 3 to permeate the crowd without sound-

ing harsh, as other small

systems often do when pushed. I

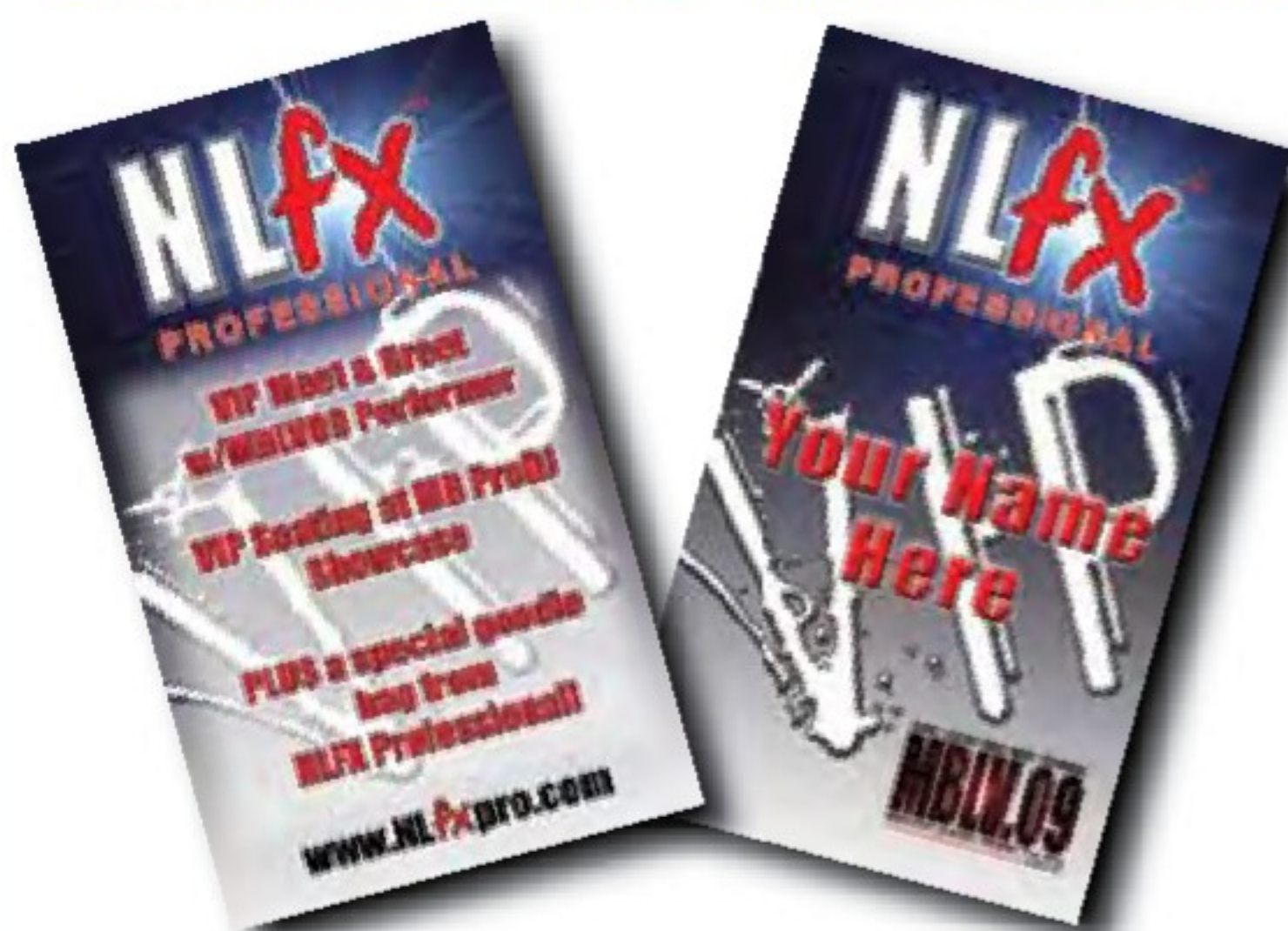
could push the BETA 3 with no resistance or the letdown of distortion or thermal shutdown. My coworker also found out that one full-range U6 speaker (of the two) was also enough sound for a wedding of 100 guests (he still has not grasped the concept of Speakon connections). Our only concern, albeit minor, was the fact that with the carrying case provided the user must remove the bracket from the speaker before transport (two screws) and re-attach them for the next show.

At all of my events I heard and saw nothing but good things from the BETA 3. There was enough bass without being overbearing toward the highs and mids (which is sometimes a problem for DJ-oriented 3-speaker systems). In addition, even though I was rather close to the speakers with the microphone (in front), I received little feedback—which for me was great news when working in a small area, normally very susceptible to the squeal.

After a few months "on the road" with the BETA 3 sound system, I would consider it to be a topnotch small-show rig. It's got plenty of power when needed, yet still the low-profile ability to avoid being domineering when shoved in a corner like we sometimes are at those small events. The system also has user-friendly portability, even riding comfortably in passenger vehicles, combined with a nice full sound, which are two things not normally seen together. As far as good, small systems are concerned, the BETA 3 stands at the top of the portable PA pile. **ME**

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CONTINUED FROM PAGE 10



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Touching Bass

Especially of interest to mobile entertainers, **Cerwin-Vega** has released **Understanding Bass Management in PA Systems: A Guide for Performers**. The document provides in-depth info on: bass frequencies and their properties; why subwoofers are important; the types of subwoofers available and their characteristics; system configurations for various applications; setting up powered and non-powered subs and full range cabinets; cables and connectors; and setting up crossovers.

"We did a survey and discovered that most people have a lot of questions regarding the proper use and set up of PA systems," explained Mike Newman, Brand Director for Cerwin-Vega. "We wanted to create a series of informative guides to help people get the best sound out of their performances. What better place to start than with bass--which of course has been the foundation of our reputation since the company started in 1954." The bass management user guide is a free PDF file and can be downloaded at www.cerwin-vega.com.



Listen Up

By Marc Andrews

Ultrasones DJ1 Pro Headphones

I recently got a pair of Ultrasones DJ1 Pro headphones, when my previous headphones fell apart after several years of abuse. I was familiar with the company name, but not with the products they offer.

When I opened the box, I found the typical nice carry bag, and a 1/4-inch adaptor plug. One indication of quality I immediately noticed was that the gold-plated adaptor screws onto the headphones' 1/8-inch plug instead of snapping on.

As for the design of the headphones, they use Ultrasones' patented S-Logic natural surround sound system. S-Logic creates a natural three-dimensional sound field that gives the listener more depth to their music. An added benefit of S-Logic technology is an up to 40% (3-4dB) drop in SPL (sound pressure levels) for the same perceived volume. This means the Ultrasones phones put less pressure on your eardrum.

Another cool idea found here is ULE technology, systematically developed by Ultrasones for users who spend many hours in the headphones. All headphone drivers produce low-frequency magnetic fields. In response, Ultrasones developed a special MU metal shielding to reduce the radiation by up to 98% compared to ordinary headphones.

When I first put them on, I was very impressed with the amount of noise cancellation they had against exterior sound sources. When I cued up a song in my headphones, I initially had the volume at the same level I had set for my old headphones. The music was too loud for me, so I had to turn down my cue channel for the headphones.

Even though the headphones are big, they are very comfortable, with well-designed headbands. With hinged earpieces you can fold the headphones for portability and ease of storage. The ear cups swivel away easily without having to remove the headphones from your head, perfect for DJ mixing with one ear. The headband is very well padded for comfort for those who like to wear headphones over the head. **ME**



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TIPS on TIPS

Should gratuities be the standard or the incentive?

By Larry Williams

A common discussion among DJs is whether we should expect or even mandate a gratuity or “tip” as part of our professional services. A popular acronym for the word “tips” is T.I.P.S., standing for “To Insure Proper Service.” But the very nature of that statement can very easily be misinterpreted one of two ways. Do the words “to insure proper service” pertain to the person leaving the tip or to the person receiving the tip?

If the term pertains to the person leaving the tip, this can create a perception with them that if faulty or improper service is exhibited then giving a gratuity can somehow be deemed not necessary. After all, if the service was “unacceptable,” the tip should remain an “option” to the customer—something solely within their discretion.

On the flip side of this, if “to insure proper service” is directed to the person supplying the service, one can make the argument that they can and should be able to offer differing levels of service based upon the anticipated gratuity that might be offered. Should the employee or worker receive any feeling of discomfort or dissatisfaction from a customer, this might give them the green light to reduce the level of exemplary service because a gratuity is not anticipated.

Either interpretation sets a dangerous precedent. If a customer is given the opportunity to reduce the gratuity based upon their perceived satisfaction level or if the employee can vary the level of service based upon their intuition or expectation of a tip then the whole idea of a gratuity is a moot point and one that is solely an idea based upon the good intentions of either party.

AN INDUSTRY STANDARD

Over time the action of tipping has become an expectation of many professions and a standard practice among consumers. Leaving a gratuity for service rendered is quite common for service

providers such as waitresses, bartenders, limousine drivers, doormen, bellhops, taxi cab drivers, curbside baggage personnel, valet parking attendants, maître d’s and tour operators. Additionally you will find that most upscale country clubs, hotels, casinos, fine dining restaurants and other businesses that cater to a more affluent clientele will commonly include a gratuity directly in the customer’s bill. (In the case of restaurants, the tip percentage is often based on the size of the table being served.)

There are very few professions that have successfully been able to adopt the gratuity as an expected standard within their industry. As consumers, we are expected to offer a tip to a waitress, bartender or taxi cab driver. This is because somewhere along the line, a standard of expecta-

Do the words “to insure proper service” pertain to the person leaving the tip or to the person receiving the tip?

tion was established. This standard was not created by one person or by one place of business. It became universal as an industry.

Often times the professions listed above that have adopted an industry standard of gratuity are also professions that rely greatly upon these tips. The hourly rate of pay is normally quite low and the anticipated gratuity (whether mandatory or optional) is an incentive for the employee to pursue excellent performance in hopes of making substantial tips to supplement the low rate of hourly pay.

Sharing tips is another common practice when multiple workers are responsible for the complete service experience. For instance, waitresses may have to “tip out” a percentage of their nightly gratuities to their bartender and/or bar back. In this case, the tip is merely given to the

representative (the waitress) so that it might be distributed to all of those who assisted in the service. Add to this the fact that most states have now adopted laws that actually tax the tips received by an employee, and you can see that receiving a gratuity is not always as generous a “gift” as it may seem.

TIPPING A DJ

There is currently no standard, mandatory or otherwise, that directs DJ clients to engage in the practice of tipping a DJ for services rendered. Many within our industry have discussed the pros and cons of this. We all enjoy receiving tips. However, until such time as it becomes an industry standard and/or a universally accepted practice, we have to accept such an action as an optional form of expression by our customers for service that meets or exceeds expectations.

We must also look carefully at the idea of making such an expression of satisfaction a mandatory one. This could have serious repercussions upon the already tenuous perception of our industry. For one, we are not engaged in a profession that pays a sub-standard hourly rate. Additionally, many who engage in this profession are owner/operators. This represents a significant difference from the “average” hourly employee who currently receives a gratuity based on an established standard.

When you look at an industry that is still in its infancy (compared to other service providers), where participants find it hard to reach common ground on many issues, it appears that the realization of an “industry standard” is possibly still a long way off. To require a mandatory gratuity for our services, even on a per-company basis, could be perceived by a customer as quite bold. To approach the subject, when asked, as an optional item left up to the discretion of the customer, is likely the safest course—one that would help build a more respectful feeling about our profession. **ME**

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing), now in its 2nd edition, and is a nationally recognized seminar speaker. He serves as a chapter director for the American Disc Jockey Association and has also served with the national organization. In 2006 he was awarded the ADJA’s Michael Butler Humanitarian Award. For more information, please visit www.djlarrywilliams.com.

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Madman Unleashes Rolling Thunder

By Andy "Cubie" Powell

Real live guitar hero Ted Nugent never stops bringing the noise

Ted Nugent is an icon of American rock & roll, with a resumé that's matched by few.

It was shaping up to be quite an evening at the Val Air Ballroom, in downtown Des Moines, Iowa, getting to see a legend perform in such an intimate setting. Not to mention that the Motor City Madman doesn't get to Iowa all that often anymore. The place was jam packed to the rafters, with everyone anxiously awaiting Ted's appearance. It was nice to see that there were families in the audience; there were many mothers and fathers present who obviously brought their kids to the show.

The lights finally dimmed and excitement filled the air, as bassist and drummer took their places. Then the crowd went wild as Ted Nugent took to the stage. Sporting his famous Gibson Birdland guitar and wearing his signature camo cowboy hat, camo pants to match, and cut off sleeveless denim shirt, the Nuge also wore that typical grin—that "Here I am people, and I'm about to ROCK your WORLD" look. And the guitar god delivered on the promise, rolling out one classic after another to start the show: "Free for All," "Wango Tango," "Weekend Warriors," and others. What more could any Ted Nugent fan ask for? The ballroom was in a frenzy.

Ted did throw a few new songs into the set, without overdoing it, as well as a few surprises. The surprises included breaking up "Wango Tango" with a rousing rendition of the Kinks classic, "You Really Got Me," and a rocking version of Sam & Dave's 1967 R&B hit, "Soul Man." The new



U.S. Navy photo by Photographer's Mate 2nd Class Lenny Francioni - Public Domain

songs got a good reception from this pro-Nuge crowd. "Lay with Me" and the slightly satirical "Girlscout Cookies," were played in their entirety, as well as "Geronimo and Me," which sounded fantastic and segued into at the end of "Baby Please Don't Go." At one point Ted talked about good old American guitar-driven R&B and did a medley of American guitar players, making reference to classic players like BB King, Albert King, Chuck Berry, and Stevie Ray Vaughan, among others. Each time he named a guitar player he broke into a roughly 30-second snippet of one of that guitarist's songs. It was a real treat to see. Another tune that has become a fan favorite is "Fred Bear," from the *Spirit of the Wild* album. It went over very well, as the crowd at the Val Air sang along enthusiastically.

Did I mention the props? As part of Ted's stage set he had a skull on a stand with a very large and beautiful Indian headdress on it, one 50-caliber machine gun, as well as several other smaller machine guns. At one point while addressing the crowd Ted said that "all the kids will leave with a machine gun." Ted did quite a bit of talking, as usual; whether speaking as a proud American, or addressing the kids in the audience, Ted always has something to say. At one point there were two young brothers right in front of the stage with their mother; he addressed the boys. He explained to the kids the key to a long healthy life: no drugs, no alcohol, and no tobacco. Then he gave them both a guitar pick.

After the rousing version of "Fred Bear" Ted ended the set with a couple of Nugent classics. Up first was "Stranglehold," and then "Cat Scratch Fever." Both songs were obvious crowd pleasers. As the band left the stage, the crowd was once again frenzied, cheering wildly, hootin' and hol-lerin', wanting more Uncle Ted. Uncle Ted obliged, coming back to the stage, now wearing the full Indian headdress that had been up on the stage. Ted stalked the stage for a moment then started playing a familiar guitar riff. It was the opening to another Amboy Dukes tune that has become

a Nugent classic over the years, "Great White Buffalo." The band shifted into high gear for this the final song of the night, tearing through it as the crowd roared with delight. As the band left and the crowd began to mill about it was obvious everybody was happy, commenting on what a great show it was, and how good the band was. Everything was positive.

At almost 60 years old, and after 40-plus years on the road, it's amazing that Ted Nugent just seems to keep getting better and better. Sure the days of the loin cloth may be gone and there may be a few more wrinkles, but Ted is living proof that age is just state of mind. It may be true that heroes never die, and some do fade away, but others simply don't give a crap, as they continue to kick butt and take no prisoners, playing by their own rules and with no compromise. **MB**



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Shining Rock Return Demands Respect

Once considered the Rodney Dangerfield of '80s stadium bands, Night Ranger proves they can still rock in America

By Andy "Cubbe" Powell

Night Ranger lit up the charts in the mid '80s. With a patented pop/hard rock combo of big rhythms, slick twin guitar leads, and harmonized choruses, they managed to sell over 10 million copies of their first five releases. All this orbiting their *pièce de résistance*, "Sister Christian," a proto-power ballad that was big of hook and paraded its pomp without the cheese, and that would influence every big rock ballad to come.

Despite taking a good bit of the '90s off, the band continued to tour and even released four albums since that break. *Hole in the Sun* is their ninth release, the first after a second break from recording that lasted 10 years. Released last year internationally (where the band is more popular these days), it is finally out here.

Night Ranger was the clean version of the sleaze rock bands, the hard rock band your parents thought looked good, and the creators of "Sister Christian." That song invaded so many '80s proms I suspect no one my age got away without tripping over it. Not that it was necessarily a bad song, but having it crammed down my throat during my formative teenage years tarnished its sparkle, to say the least. So it was with mild curiosity but firm mental bracing that I agreed to



check out the first release in 10 years from these experienced rockers.

I'm glad I did—*Hole in the Sun* is a fun rock album.

FALLING INTO HOLE IN THE SUN

The album opens up with "Tell Me Your Vision" and I immediately checked my player to make sure the right CD was playing. Where were all those guitars coming from? No, it was the right CD. It wasn't metal, it was hard rock. But I didn't remember Night Ranger rocking like this.

And then I fell head first into this album.

It was like falling back into the '80s again, but in a good way. But the trip was brief; a foundation to build on. Some good old fashion guitar leads just rock out, and the solos are technical and rip, climbing and dipping like an intense dog fight between veterans showing off for the sake of honor. But the music doesn't stop there, and this is the brilliant thing here: This has advanced beyond the '80s. It's like the years of touring and mastering their craft has infused these stalwarts of classic '80s rock with an evolutionary spin to their sound. Night Ranger has advanced their sound, by its own Darwinian path, to a slightly modified incarnation suited for today. Their patented big hooks are there, but this combines the occasional dirty guitar or indie rock elements to brush fun and catchy "what-ifs" across the speakers.

That's the secret of *Hole in the Sun*. It's catchy. You're not really getting any reinvention of the wheel here, or a tour de force of might. Just one band's thumping claim to a corner of the rock landscape that makes their brand of infectious classic groove a little more modern.



The vocals, while still going down the road of harmonies and big lines at times, also hit you with some great rock vox, courtesy of the dual (duel?) lead vocals from Blades and Keagy. And the aforementioned guitars range from big smeared rhythms to dynamic infectious melodies. The range they work is interesting. "You're Gonna Hear from Me" has a classic metal groove (classic riffs away!) while "Whatever Happened" screams indie rock in the verse. The solos are a nod to that era's love of just hitting technical ecstasy for the fun of it, while the drums are mixed well and thump along nicely. And hell, even the keyboard adds more texture than it did two decades ago. The production is sterling, but also allows the musicians some room to simply rock out. The guitars don't sound computerized; they race at the speed of live and that does this album good.

A few odd notes: One is the lack of ballads. I still don't care for them much, but the ones here do sound good and don't retrace the well-traveled ground of that era. Second is that this might still come across as a bit dated. The band's sound has advanced, but the base is still that of early '80s MTV hard rock. If you don't like that era, this might be an issue.

But for me, that just adds to the charm. Bring on the big hooks in the chorus! Go solo-tastic for the hell of it. Cut loose, pass a cold one, and don't wipe the grin off your face. Music should be fun, after all. Not every track on *Hole in the Sun* works, but the good tracks work well and more than make this album a fun diversion from the same old rock formula we're fed today.

I might just have to hunt down a few of those old NR albums and give them a second chance too. **MB**

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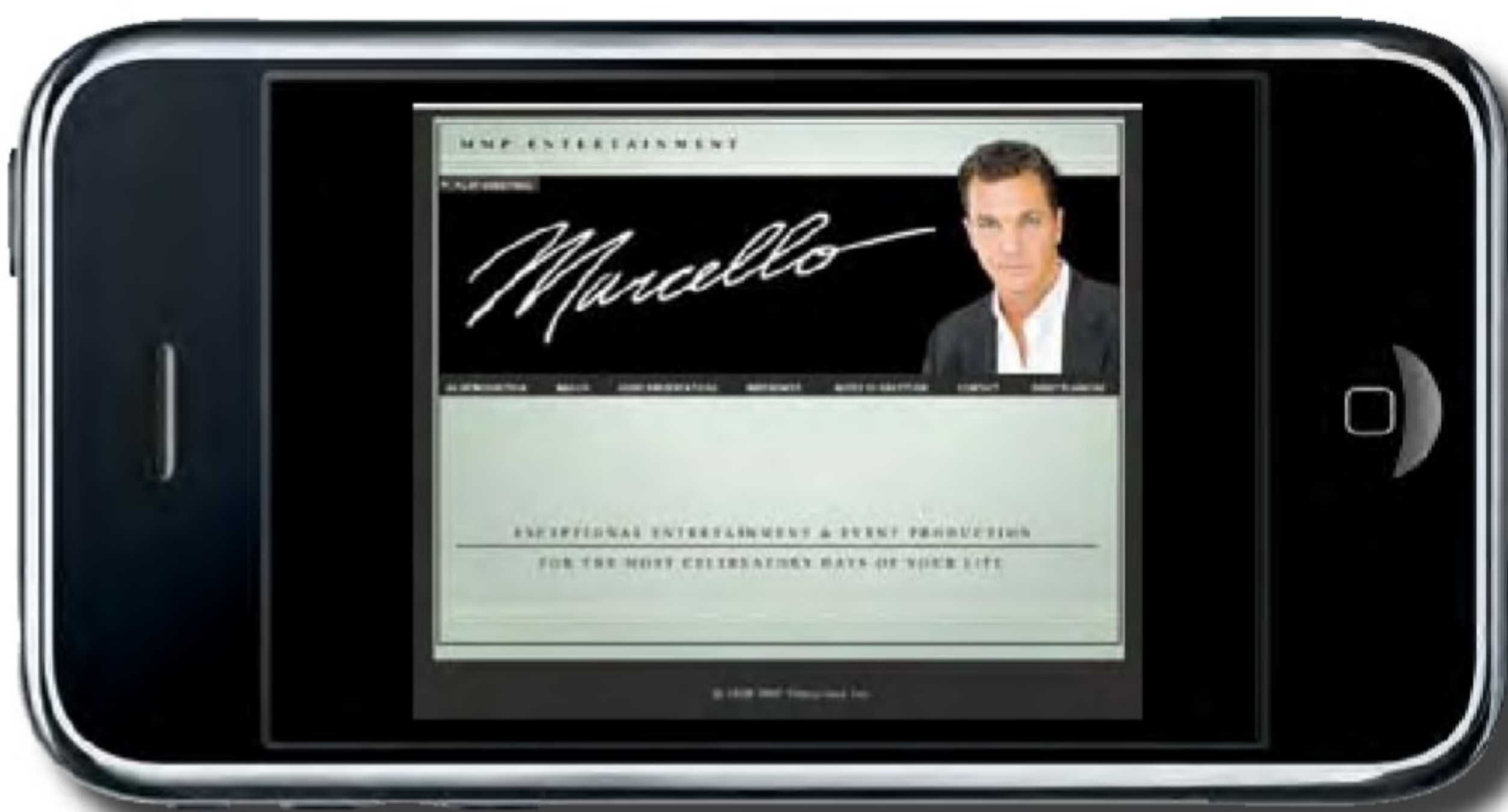
Catch the Mobile Web

Now is the time to improve your website...the Web is everywhere **By Jim Weisz**

I'd bet by now most of the readers of *Mobile Beat* have a website for their businesses. If you don't, stop reading and make that the highest priority on your to do list for your business. Wait—actually, you should keep reading, because this information might be just what you need to be convinced that you need a website. If you already have a website, this information might reinforce how having a good website can make your business even more successful.

THE WEB IS ON THE MOVE

For years I've written articles for this magazine and given seminars about websites and one of the main things I have said is that more and more people are going to the Internet instead of the phone book. I think we have some phone books in our house but I'm sure I haven't used one in years. It seems that the hotel industry is in agreement with me, as phone books are starting to be removed from hotel rooms. Just the other day I read an article in *USA Today* with the headline "More hotels are evicting phone books from rooms." It seems that with today's technology, people don't use phone books anymore—at least not when staying at a hotel. As a result, several hotel chains are eliminating phone books in their rooms. One such example cited in the article is Omni Hotels, which is eliminating phone books in



With so many people having smart phones, laptops and Internet access at home and at work, the number of people using the physical phone book continues to dwindle.

45 hotels. Those hotels have about 30,000 phone books—all of which will be recycled.

When I travel I always have my laptop computer and my Treo smart phone. Since recently purchasing a GPS unit I also have that with me most of the time too. Between those three devices I have no need for a phone book. I used to mainly use my laptop to look something up when traveling. Over the last couple years, my phone has come in handy quite a bit, and over the last 6 months I've turned to my GPS even more. The best part about using either my GPS or my phone is I don't have to decide where I'm going or what I'm doing when I leave my hotel room since I can look up information on the go.

What does all of this have to do with DJs and their websites? I think it's a sign for all small business owners that now, more than ever, your web presence is a key component to the success of your business. Are brides searching for a DJ while at a hotel room? Probably not. But they are at home, at work, or they may be at a the house

of a friend or relative who is helping them plan their wedding. Do you really think they're grabbing a phone book to find a DJ? Likely not. I'm sure there are still some people who will go to the phone book, but with so many people having smart phones, laptops and Internet access at home and at work, the number of people using the physical phone book is going to continue to dwindle. If you've been putting off a website redesign or freshening up your site, consider this a sign to get that done now—you never know when a bride will be, well, *anywhere*, searching for a DJ online.

Jim Weisz has been a DJ since 1999, primarily serving the wedding and school dance markets. Born and raised in Chicago, Jim relocated to Dallas in 2003 to take a position with JonesTM (formerly TM Century). Jim has spoken at several DJ conventions about websites and has also written numerous articles for Mobile Beat about websites, software and a variety of other topics. Jim can be reached at jim@discoverydjs.com.

Website Optional?



A unique site for a select company: an extended website review

I recently received an e-mail from Marcello Pedalino of MMP Entertainment. He asked me to take a look at his website for a future review. I'm not going to say his website is perfect (I don't think I've ever come across a website I think is perfect) but he certainly has a very nice website. While looking at it I got the feeling that the goal of Marcello's website isn't to generate new business in the form of cold leads (i.e., someone who just found his website online) but rather to be a source of information for anyone who had been referred to him or had been to one of his events. I was able to talk to Marcello a bit at a recent convention and I confirmed that this about sums up the goal of Marcello's website.

EYE CANDY AUGMENTS WORD OF MOUTH

Marcello's website reminded me that I wanted to mention that websites don't necessarily have to be about attracting cold leads from people searching on the Internet for DJs. For those established DJ companies who can exist almost solely on referrals, a website is still a valuable asset. Marcello has a successful business and probably doesn't need a website—but he has one for the bride-to-be who was referred to him or the mom who heard about him for her son's mitzvah so they have somewhere to go to get information about his services.

I've heard from numerous referral-based DJs that they don't need a website. It may be true that they don't *need* a website—but it's still a

great tool to have for the casual inquirer to look at. Plus, if you have a nice website, as Marcello does, it might help seal the deal for someone who was referred to you. Marcello's website exudes professionalism.

Check out the website (www.mmpentertainment.com) and then my suggestions. Hopefully it can help you make your website better. But remember, almost every website has a different target market and its own feel, so something that may work for one site may not work for another.

A FLASHY EXCEPTION

Marcello has a Flash-based website which I normally discourage people from having. You

can do a lot with a Flash website and while I don't like Flash (more on that in an upcoming column) the best type of company to have this kind of site is one like Marcello's, which isn't using the website to obtain a lot of cold leads.

A perfect example of why Flash can cost you business just happened to me when trying to access Marcello's website from my new laptop. I'm using Firefox as my web browser and hadn't downloaded the Flash plug-in yet. So when I went to Marcello's website, all I saw was a gray background. If I was the average Internet user I would've just thought the website was not working properly and possibly went to look for another DJ company. Since I had been to the site before, I remembered it was Flash-based and quickly remedied the situation.

Marcello doesn't have the typical buttons you'd see on the average DJ website—I liked that and thought it set him apart. The video presentations are also very well done and I could see a potential client being sold just watching one of the videos.

The planning forms provide a nice resource but I noticed that the client only has one chance to enter all their information. It would be nice if they could save it and work on it until they are ready to submit it. Perhaps the company who made those forms can do that for him. If not, I'd recommend one of the companies that offers tools for DJ websites. Also, there is a lot of blank gray space below the main body of site—there should be a way to remove most of that. A little blank space is good, but not that much.

Finally, from a search engine standpoint, Marcello's website has pretty much nothing to help it show up when someone searches for him. This isn't a big issue for him, since he isn't looking for cold leads, but it could be an issue for someone trying to find him who goes to a search engine and types in "Marcello," "DJ Marcello," or even "DJ Marcello NJ." I tried all of those search terms and came up with nothing. When I put in his company name it came up first, which it should. A few tweaks and the site should be more accessible to searches.

Overall, Marcello's site is a great example of a professional DJ website with the very specific aim of aiding word-of-mouth bookings, rather than reeling in the cold leads. Even so, those who do utilize their sites to bring in business can learn something about a truly pro presentation from this website. **MB**

Altneu Moves to Denon

Denon DJ, a leading manufacturer of premium-grade DJ equipment, has announced that it has appointed 20-year industry veteran Neil Altneu to the newly created position of Director of Sales, North America. In his new position, Mr. Altneu will be responsible for overseeing all of Denon DJ's sales operations in North America, helping the company continue to grow its business as a leading manufacturer and marketer of DJ media players, software controllers, mixers and other products for working DJs. He will report directly to Paul Mathis, Senior Vice President, D&M Professional Americas.

After working in various sales positions at the Hattori Corporation (SEIKO) in the 1980's, Altneu joined Pioneer Electronics in 1988. In his 20 years at Pioneer, he played a key role in the development of the company's DJ business, and rose to the position of Vice President of Sales and Marketing for the company's Pro Video and DJ Division, where he was responsible for sales and marketing for DJ and karaoke products.

"We're very excited to have Neil joining the Denon DJ team," said Mathis. "He has proven himself to be a creative sales executive, and brings a wealth of experience and insight into both the product development and marketing sectors of the DJ business. His expertise, motivation and knowledge will be great assets to us as we continue to expand our business."

Song Becomes Something Extraordinary



For the last year-and-a-half DJ Lisa Kasberg has been on quite a journey. What began as a heartfelt songwriting project to honor the women in her life has morphed into an urgent plea for support of women in the fight against cancer.

"In December of 2007 I wrote a song called 'An Extraordinary Woman,'" Kasberg recounts. "At the time my dear aunt had been diagnosed with cancer so I decided to send the song to her in hopes that it would inspire her



to heal. Sadly she slipped into a coma the day it arrived and one month later my Aunt Bobbie passed away. If I had only sent it one day earlier maybe it would have changed the course of her life. It was then I realized that there are so many women in the world who don't know how truly extraordinary they are—and more often than not the message arrives one day too late."

As a result of her aunt's passing Kasberg felt a strong calling to create a resource for women who are fighting cancer.

"I wanted to find a way to raise funds to get help for these women who struggle to accomplish everyday tasks like house cleaning, grocery shopping and getting to treatment which can hinder their ability to fully heal."

Putting her musical talents to work, Kasberg decided to try raising money through the sale of the song "An Extraordinary Woman" (which is now also a video). The track can be downloaded at her site (www.imagirlDJ.com/content/extraordinary-woman) for 99 cents, with 100% of the net proceeds being donated to two organizations: Singleton Moms ([\[tonmoms.org\]\(http://tonmoms.org\)\) and The Angels 4 TLC Foundation \(\[www.angels4tlc.org\]\(http://www.angels4tlc.org\)\).](http://www.single-</p>
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After much consideration, Kasberg decided to ask her friends in the DJ industry to help support the project. Besides benefiting the organizations mentioned, she suggests that entertainers pass the song/video on to all the "extraordinary women" their lives as a gift to let them know how much they are appreciated.

"Send it to your wives, moms, daughters, grandmothers etc and they will be so moved. It's really a wonderful gift."

The song also has a practical application for DJs. With its heartwarming message, it is perfect for candlelightings as well as honoring a special woman at a special event.

"I know I've created many things for our industry," says Kasberg, "but this is by far the most important creation I've ever made. Imagine if the DJ industry was the catalyst for this truly extraordinary work. I thank you in advance and am honored to be in the presence of some pretty incredible men and women! We truly are part of a fantastic industry." **MB**



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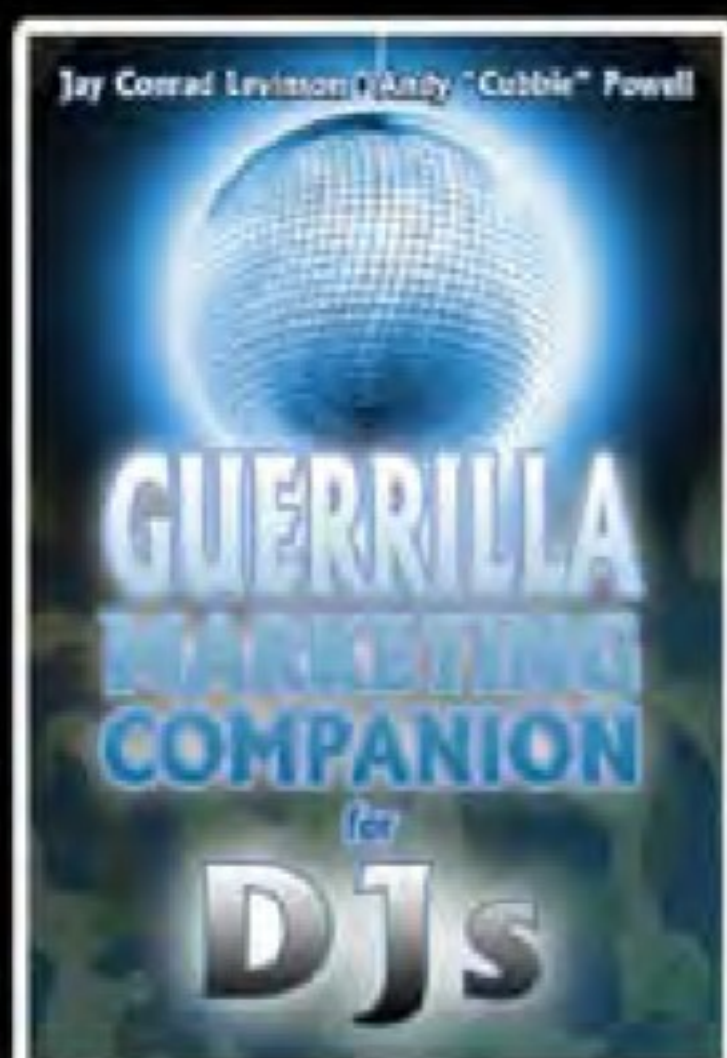


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Andy Powell is the National Sales Director for Mobile Beat Magazine and ProDJ.Com (ProDJ Publishing). He has a background in consumer and commercial lending and marketing. He is a former professional baseball mascot where he acquired his nickname "Cubbie" that everyone still calls him to this day. He got his start in the ProDJ family as a DJ. From there he was able to help grow the local DJ business over 50% which enabled ProDJ Publishing to purchase Mobile Beat Magazine and Trade Shows. Since starting with Mobile Beat he has been able to work with many new and established companies to help them launch new products and strengthen their presence in the mobile DJ industry. When he is not traveling looking for new products for the DJ Market he enjoys spending time with his family. He really enjoys working for ProDJ Publishing and if you don't believe it, just ask him for his business card... it will tell you "He is just a Fat Kid Living a Dream..."



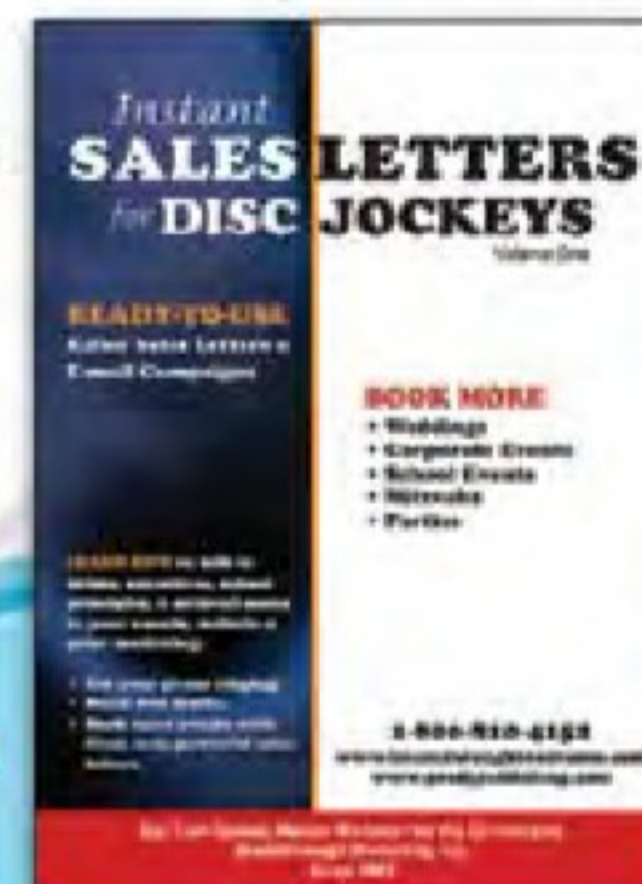
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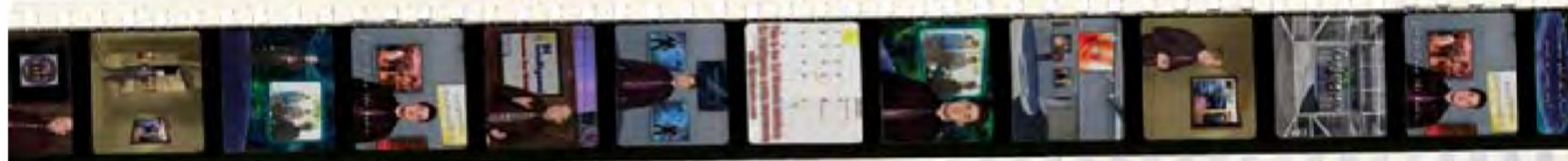
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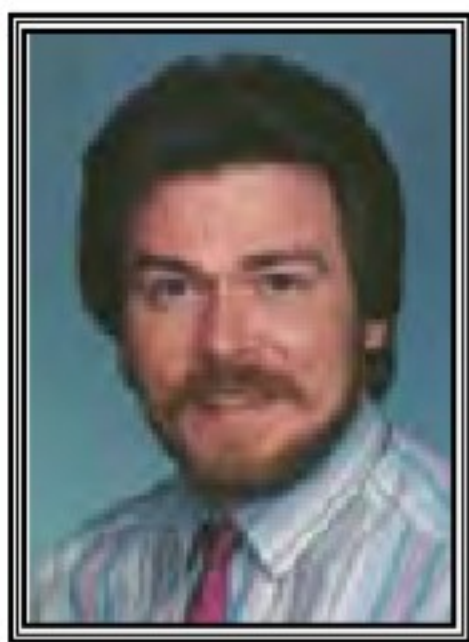
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Back when *Mobile Beat* first started out, there was a regular feature called “DJ Nightmares,” which was later changed to make the feature more inclusive of unusual, “extraordinary” events that may have had a more positive spin. With the classic definition in mind, I thought I’d present my own story of what can only be called a true DJ nightmare...

HOT TOWN, SUMMER IN THE CITY

With the sun shining and the heat of summer here in earnest as I write this, I’m reminded of the day last summer when I got a last-minute call to spin some tunes on a river boat. It sounded like great fun, so I jumped at the chance. Even better, the gig was a “reunion” tour of Detroit, designed to bring back former residents to relive old Motown memories as well as catch up with the changes the city has gone through. That meant that many famous local celebrities would also be along for the cruise. It sounded like the party of a lifetime!

BUT WAIT, NOT SO FAST...

The day would turn out to be one of the hottest days of the year. Adding to the misery was the summer humidity that is usually pretty high here in Michigan, but even worse right on the Detroit River. Unloading and parking in downtown Detroit, especially when you have a 24-foot cube truck, is INSANE. It took much longer than planned and my roadie and I sweated far too much. Yet we finally boarded the *Detroit Princess* with plenty of time to set up, and we had been assured that the boat had its own PA system that runs throughout the ship. All we had to do was tap my console into it and life would be good. In fact, I’d done that very thing on a sister ship in Lansing, so what could go wrong?

AS IT TURNED OUT, A WHOLE LOT.

Approaching the stage, the first thing we were confronted by was a setup including two Peavey high-end cabinets and two Gemini bass cabinets, powered by a single Peavey amp unceremoniously lying on the floor. No rack, no road case—nada. When I hooked in my console, the system sounded horrible! The lack of high end made me suspect that the normally rugged Peavey speakers were actually blown, and nothing seemed to

Rollin’ on the River: A Nightmare to Remember

Veteran DJ encounters unexpected waves

By Stu Chisholm



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be coming from the Gemini cabinets despite their being connected. Oh, and by the way, no “sound through the ship” as promised either. Time to head back to the truck for load #2.

Finally, we were ready to go, happy we’d built in some extra “just-in-case” time. That happiness would be short-lived, though. There was more misery to come!

BIG WHEEL KEEP ON TURNIN’

The guests all arrived and, as I mentioned, a bunch of Detroit-area radio legends were among them, including Mr. Lee, Robin Seymour, Johnny Ginger and others. I’d prepared a special CD of super-rare Detroit stuff and was all ready to spring it on ‘em. The absolute best items were the last three tracks: a classic commercial for a local car dealership (any old-time Detroiter can sing the “Roy O’Brien” song), a rare Ernie Harwell piece on the Detroit Tiger baseball team, and a classic commercial for Faygo pop (soda, to all you non-Midwesterners), a Michigan original. I couldn’t wait to see the looks on their faces!

Instead, there was a look of horror on MY face when I found out that somehow—and I really don’t have a CLUE as to how—the disc got damaged! This was just after my changeover to computer-based performance, and I hadn’t had time to rip the disc to one of my hard drives. On inspection, the disc had somehow gotten a nick in the data layer; it looked like torn aluminum foil! (#!@%\$!!)

Trying to regain my cool, I told myself that three songs out of over 40,000 would NOT make or break my show. I still had plenty of rarities and local tunes, and nobody would miss a surprise they hadn’t expected in the first place. Everything would be fine. And it would’ve been if that was all that had gone wrong...

POWER STRUGGLE

It was time for the presentations, so I made a brief introduction and then handed the host my nice Shure wireless mic. I also gave one to the first celebrity to speak. Upon introducing the first celebrity, the host then decided to flick the mic’s “off” button instead of the “mute” button, causing a blast of ear-wax-melting white noise to erupt from the speakers! Of course, everyone looked at you-know-who. (Note to self: Radio guys aren’t any more equipment savvy than a typical best man.)

One fact of shipboard life that nobody ever tells you about is that the electrical power on a boat or ship is not exactly the same as what us landlubbers are used to. It sometimes cuts out or flickers, if only for a split-second. And, of course, it was just enough to reset my CD players. So at one moment a song was playing and everyone was singing along with it, and then—POOF! Dead silence. The entire room full radio vets, celebrities and guests were once again gaping at yours truly. Restarting the song, I’d say something like, “We’ll just consider this the extended version!”

Sigh. I’m sure that these celebrities thought I’d simply caved under the pressure, yet I’d worked with many big names over the years and that simply isn’t an issue for me. Yet that bunch



TRYING TO REGAIN MY COOL, I TOLD MYSELF THAT THREE SONGS OUT OF OVER 40,000 WOULD NOT MAKE OR BREAK MY SHOW.

will never know it. I gave away one business card that night...to a guy passing by my home while we were UNLOADING my gear. It would’ve been a complete, classic “sometimes it’s better to just stay home” moment if the rest of the party hadn’t gone well, but everyone seemed to have a good time for the rest of the cruise.

LESSONS LEARNED

Thinking back over the whole affair, I realized that even after more than 25 years in the business, there were still some things I could’ve done to prevent or minimize some of that night’s gremlins. Going in, I had never felt so prepared for an event in my life, yet my preparations had all centered on the content of my show and not the technical angle. While the weather, power and other issues weren’t any fault of mine, I had violated a standing personal rule by relying on information supplied by the venue (in this case, the ship’s electrical guy), something I never do otherwise. (Another note to self: venue staff members on ships aren’t any more reliable than

staff anywhere else!) A UPS (uninterruptible power supply) unit will also be standard equipment when I play on ships from now on.

Next, no matter how credentialed or professional the people you are working with might be, never EVER skip the technical reminders. (In this case, telling the radio guys to NOT turn-off the wireless mics!) Even pros can stand a reminder every now and then, and I’d rather risk seeing a miffed celebrity than a whole roomful of annoyed guests. Lastly, I’ve rid myself of all vestiges of CDs! Any last-minute songs are dropped onto a flash drive, so there are no delicate discs to damage. Thanks to this less-than-stellar event, this DJ and his equipment are much more sea worthy!

Until next time, safe spinnin’! **ME**

A mobile DJ since 1979, Stu Chisholm has also been a nightclub DJ in suburban Detroit. He has also done some radio, commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven.

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